

REMEMBERING THE LA RIOTS * CATCHING UP WITH PENNYWISE * STAND-UP PADDLE HITS SILVER SCREEN

OC WEEKLY

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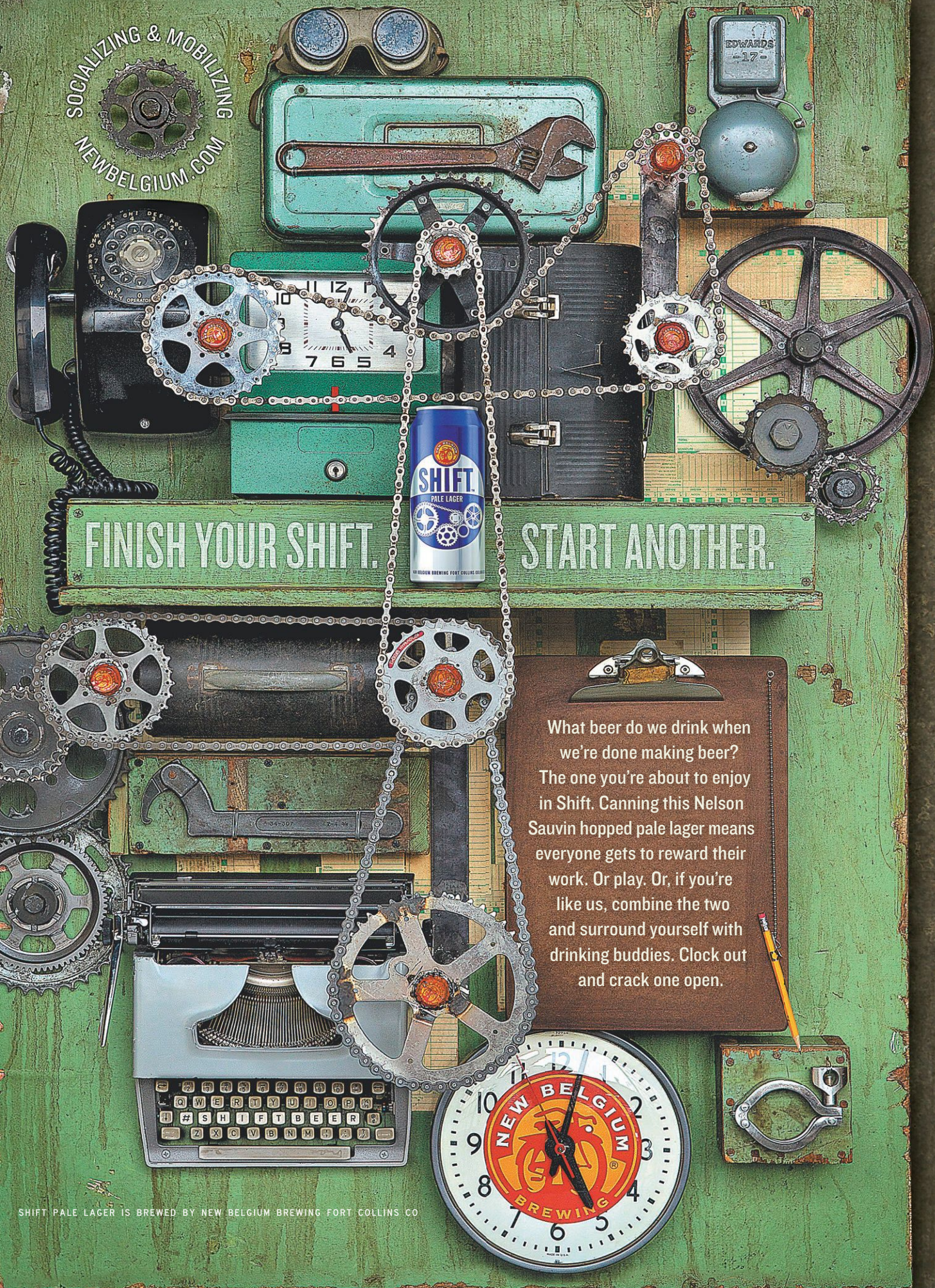
APRIL 27-MAY 3, 2012 | VOLUME 17 | NUMBER 35

STILL GIVING GOATEES A BAD NAME | OCWEEKLY.COM

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SEXUAL-ASSAULT
VICTIM BREAKS HER
SILENCE FOR THE
10TH ANNIVERSARY
OF THE HAIDL
GANG RAPE

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JANE
DOE
BY R. SCOTT MOXLEY

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on the cover

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PHOTO | John Gilhooley

up front

06 THE COUNTY

Gustavo is late on this, drunk as he is on Manhattans and Palmettos, so let's be quick: Nick Schou recalls his role in the LA Riots 20 years ago (damn, how the time flies!), while Josh Dulaney pisses off a bunch of Mormons with his review of a boring-ass service. And ¡Ask a Mexican! tackles the DREAM Act and Gustavo's new book, *Taco USA: How Mexican Food Conquered America*, for, like, the quadrillionth time.

12 FEATURE

R. Scott Moxley is a god, of course: got assholes in jail, got innocent people out of jail, has been the downfall of many a politician, blah blah blah. But arguably his greatest moments occurred during the Haidl gang-rape trial. Only Scott cast a skeptical eye on the despicable actions of the defense. Only Scott sided with the rape victim, Jane Doe. And only Scott got the insights he did for our cover this week, an exclusive interview with Doe, a story that'll bring tears to your eyes because of its redemptive lesson, but also as to the treasure we have with Scott, a son of Virginia, gracing our pages.



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in back

21 CALENDAR

Things to do while wondering when Pujols will break out of his funk.

27 FOOD

The Hobbit? We couldn't afford that in high school—and not even now. Yet Edwin Goei found an in and reports. Gustavo Arellano sticks to Game Day Fire-Grilled Hot Dogs, which anyone can afford and enjoy, while Ann Marie Panoringan finds an Italian who cooks Mexican at Cha Cha's Kitchen in Brea, Edwin enjoys a "That's What She Said"

(yes, it's an *Office* joke) at CUCINA enoteca, and Gustavo enjoys the secret crispy tacos at Taco Maria!

33 FILM

Matt Coker continues his expert coverage of the Newport Beach Film Festival with a review of *Decade of Dominance*, which deals with paddle-surfing. Paging Fritz Lang . . .

38 CULTURE

Stacy Davies gets all righteous feminist with her review of *Unrelenting Relaxation*, while Michelle Woo finds an expert closet organizer in Nicole Longstreath of the Wardrobe Code (is it as unforgiving as Hammurabi's?).

40 MUSIC

This is Lilledeshan (we call her Lille) Bose's last week as our music editor. :(That said, this week's edition has Ryan Ritchie on the returning Pennywise, Exene Cervenka with her wonderful advice, former music editor Chris Ziegler on an outfit called Audacity (although if it's Ziegler writing it, you know it's AWESOME and probably involved with tropicalia and shit) and Adam Lovinus on Tenfold. May your new job pay you a hundredfold what we did, Lille. . . .

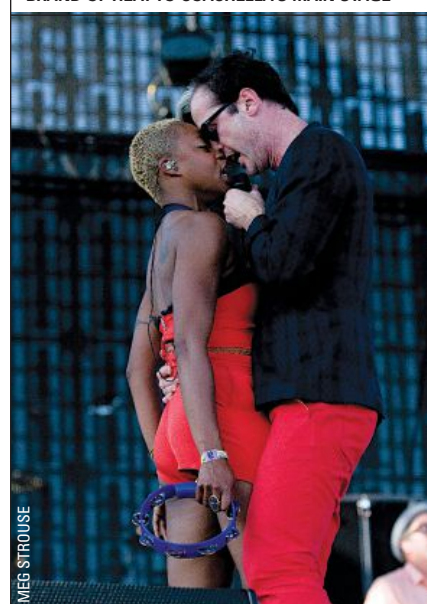
other stuff

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Burning World

The LA Riots, 20 years later
BY NICK SCHOU

I didn't know my role in the LA Riots had been captured on film until a decade ago, on the 10th anniversary of the event. I was sitting on the couch of the Huntington Beach duplex I lived in with my then-girlfriend, watching MSNBC's nightly news report, when Brian Williams stopped talking and the screen shifted a shot of downtown Los Angeles on April 29, 1992, and the image of a young man in a black T-Shirt, olive-drab cargo pants and Doc Martin boots trying to kick in a glass door.

I remember the cameraman standing to my right, patiently rolling tape while I kicked the glass, which wouldn't break, and how, eventually, a friend of mine threw a metal garbage can at the door; it bounced off, rolling harmlessly onto the sidewalk.

I was a senior about to graduate from Occidental College, a private school located on a leafy campus just 15 minutes but a few worlds away in Eagle Rock. My friend and I were members of a select group of thrill-seeking student activists that viewed itself as the vanguard of a coming revolution.

We organized fellow students to protest against the Persian Gulf War and apartheid in South Africa; we lobbied in support of unionizing hotel workers. We haunted campus quads and picket lines in garish African National Congress and Justice for Janitors T-shirts, and at nights, we smoked weed in our dorm rooms, listening to N.W.A or the Grateful Dead while quoting Mike Davis and Antonio Gramsci.

On the first night of the riots, we arrived near Parker Center, the headquarters of the Los Angeles Police Department, just after sunset, parking illegally in front of a bank building on Bunker Hill a few blocks from the 101 freeway. By the time we found our parking spot, the protest we'd seen on television had morphed into a melee. The crowd outnumbered the baton-wielding, frightened-looking cops by four to one. It surged forward as though it were an angry wave, pelting the officers with eggs, bottles and debris. Abandoned police cruisers were swarmed, overturned and set ablaze.

We caught up with the mayhem at a 101 freeway overpass, where a flaming palm tree shot sparks in the air, resembling a Roman candle. Someone used the tree to light an American flag, and everyone cheered as it burned. The people gathered around the flames came in all varieties: a black dude with a Malcolm X cap who shouted into a megaphone, ACT-UP activists with bandanas and black-leather



NO JUSTICE,
NO PEACE

TED SIOU

BLOG ON » NEWS
NAVEL GAZING
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jackets who seemed in a rush to get somewhere, even a few white jocks wearing USC football sweat shirts and drinking Coors from the can as though the effigy before them were a homecoming bonfire.

Below us on the freeway, the traffic was at a standstill. Young Latinos with shaved heads and white wife-beater undershirts darted from car to car, slamming their fists on hoods, ripping unlocked doors from their hinges. Drivers sat helplessly, their hands frozen on their steering wheels.

As the tree-torching mob headed west, we encountered evidence of other wandering vandals: rows of knocked-over parking meters and overturned newspaper racks that had been smashed open so people could light the contents on fire. After a few blocks, we encountered an intersection at which a lost-looking elderly white couple, presumably trying to avoid the carjackers on the freeway, had driven their Cadillac down the wrong street at the wrong time. Someone hurled a chunk of concrete, shattering the rear windshield; people cheered as the car sped away.

My friend and I did our best to blend in with the crowd, feeling safety in numbers. But we tended to stick out. A middle-aged black woman in a nurse's uniform who was smoking a menthol cigarette handed me a newspaper she'd just set ablaze with her lighter. She smiled with crooked teeth as she handed over the torch. Somewhere overhead, a police helicopter hovered,

shining a spotlight on the ground. A canister bounced onto the pavement, billowing purple smoke. I didn't stop running until I reached an intersection where debris had been piled in the middle of the street. Several dozen cops lined up with riot shields charged toward us. Everybody scattered. I was the first one running.

THE NEXT FEW DAYS, DURING WHICH the fires I helped light spread throughout the city, causing destruction and purifying nothing, are a blur in my mind. I recall driving past roving units of National Guardsmen on the way to a half-empty campus and overhearing irksome conversations between well-heeled white students who debated whether to take off to Malibu for the weekend, seeing as how there was less smoke in the air on the coast.

The morning after the rampage at Parker Center, our class valedictorian, a nice girl I knew from art class, accosted me as I stood in line for coffee. She wanted to know if my friend and I had happened to be downtown the previous night. She'd seen some news footage of the riots and thought she'd recognized us.

I made the mistake of sharing this information with friends on the second night of the riots, as we smoked a large joint on the roof of the Craftsman house in which we lived, an ancient abode straight out of Middle Earth that was situated on an overgrown hillside lot. We watched the helicopters circle above the fires that were still burning on the southern horizon.

My friend suffered his first and only nervous breakdown early that morning, shutting himself into his room for most of the next day, unable to speak.

We never really talked about it, although occasionally we joked about how he'd suffered a "psychedelic freak-out." I finally asked him about the episode a few weeks ago. He was at a loss to explain what had happened, except to call the experience a "head-on collision with the reality principle" that produced a "radical disjuncture" in his brain.

At the time, his mind simply couldn't grasp the vastness of his alienation from his social peers, people for whom what was happening on the streets was either only a nuisance or held absolutely no meaning at all. By the time I saw myself kicking that door via television 10 years later, I'd aged to the point it was actually exciting to realize the whole thing really was caught on camera. I managed to record the broadcast and eventually wore out the tape showing it friends and family members, the youngest of whom only knew about the riots thanks to the Sublime song. I married my girlfriend and had a kid, who's 7 now and knows nothing of any of this.

Looking back to April 29, 1992, with the benefit of two decades of hindsight, one thought remains. The revolution my college friend and I had hoped to join by going downtown never happened, but we were just play-acting, anyways, pretending that what we were doing and what was happening was real.

It wasn't. Now we're half a lifetime older, and there's a new generation trying to sort out what it all means while we raise families and worry about our next paychecks amid a global, great depression. Time seems to be running out, and the world is falling apart just fine without us.

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» GUSTAVO ARELLANO



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DEAR MEXICAN: How come there are a bunch of fair-skinned European-looking guys running Mexico? When I am in Mexico, I see them having power lunches in fine restaurants, driving Beemers, and escorting absolutely breathtaking women with long legs and high cheekbones. Who are these guys? How can I become one of them? Okay, the last question is silly, but...

Chico Amante

DEAR GABACHO: Mexico has had a full-blooded Indian (Benito Juarez), a half-Mixtec (Porfirio Diaz), an Afro-Mexican (Vicente Guerrero) and many mestizos as presidents, and a Lebanese-Mexican (Carlos Slim) is its richest man; the United States de *Gabachos* has had one *negrito*, a Dutch *cabrón*, and a mick serve as president in a cavalcade of Caucasians. European power ¿qué?

DEAR MEXICAN: What is up with the broken-down *coche* in the front yard of almost all Mexicans and the rose bushes? Why the rose bushes? Do you get your Mexican card revoked if you do not fulfill these apparent criteria to be Mexican?

Pocho From Palmdale

DEAR WAB: The car is because the cousin who knows how to fix radiators needs to repair his first; the roses are in homage to the Virgin of Guadalupe, whom the legend goes ordered the Indian (another Mexi who runs Mexico!) Juan Diego to show skeptical Spanish *padres* proof of her existence. Juan Diego gathered rose petals in his cloak and dumped them in front of the *culero* clergy only to find an imprint of *la morenita* on it. Let's see an English garden do that.

DEAR MEXICAN: I came to this country from Mexico with my parents when I was 4 years old; I'm now 22. For some reason, my parents didn't try to file for papers for themselves when the process was as easy as making a peanut-butter-and-jelly sandwich. I'm attending community college at Santa Ana College; as you know, I have to pay a million times more because of my residential status. But when I first heard about this DREAM ACT, I thought it could be my savior, financially. Because of that same issue, I'm only taking two classes this fall semester, and it STILL totaled up to more than \$400 with books and all. What exactly would the DREAM ACT mean if it did pass for students such as myself? What/who needs to make the MAJOR, FINAL decision for it to become a reality? What's the status of it at this point? And do YOU think it will be passed any time soon—or ever? Thank you.

Dreaming My Life Away

DEAR SECULAR SAINT: Your astronomical community-college fees are a result of bonehead administrators and largely independent from the question of citizenship. And I'll tell you and your fellow Dreamers the same thing I've been telling *ustedes* for years about your plight: keep the faith. Although the future seems hopeless, look at all the progress that has been made in just the past couple of years: the coming out of the shadows by so many undocumented youths, unafraid about *pendejo* politicians. The flowering of amazing artwork by Dreamers such as Julio Salgado, the Mexican's former intern whose posters have drawn national acclaim and are at nearly every Dreamer rally. The pushing into the national debate about the issue. Sure, Know Nothings will try their damndest to stop Dreamers and other undocumented folks from ever attaining citizenship, but the war is already won; it's just the rest of the country that's now realizing this. Again: keep the faith.

ASK THE MEXICAN

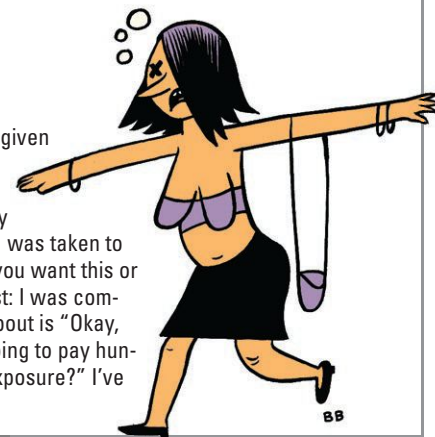
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HeyYou!

» ANONYMOUS

Now You're Famous

I was pulled over for a DUI on Sunday. I wasn't given my Miranda rights. I am not sure how they confirmed I was under the influence; the officers didn't ask me to breathe into anything. They gave me a physical sobriety test, and I passed. I was taken to the police department. I was never asked, "Do you want this or that?" Or, "Can we do this or that?" I'll be honest: I was completely blasted out of my mind. All I can think about is "Okay, so Lindsey Lohan gets all this exposure. Am I going to pay hundreds of thousands of dollars and not get any exposure?" I've retained counsel.



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Hot Mormon Mommas

And flawed characters at Tustin Meadows Ward

The OCeeker is not a well-endowed man. At least not when it comes to sporting the sacred underwear into which members of the **Church of Jesus Christ of Latter-Day Saints** slip during the "**Mormon Endowment**," a purification and pledge ritual in which believers dedicate themselves to the service of **Heavenly Father**.

But on a recent Sunday afternoon, he donned a love-stained pair of black boxer-briefs to go to the **Tustin Meadows Ward**, where Mormon mommas and papas gathered with their cherubic white babies for a sacrament-and-testimony meeting.

The OCeeker pulled into the parking lot with the alt-country stylings of **Ryan Bingham** ambling out of his car stereo, taking one last drag from a lung dart and checking out the fairer sex.

Per capita, the Latter-Day Saints have the hottest church chicks the OCeeker has ever seen. Only one problem: a lot of them are lactating. Young Mormon men apparently enjoy missionary.

He strolled into the standard-issue ward building, a white-washed edifice sans a cross. LDS members say the cross is the symbol of **Christ's** death, and **Jesus** is living, so they chucked the cross as a prominent symbol of their faith. Critics have suggested the church banned the cross because it looks "too Catholic."

To his surprise, when the OCeeker got inside, he saw a hallway full of Mexi-Mormons. They were congregating around the **Relief Society Room**.

Nearly every man in the building sported a jacket or tie, or both, while the OCeeker rocked the **Levi's** as he took his place in the back row of the chapel, a bland little hall of white brick on the sides and dark brick backing a stage filled with benches and a pulpit made of wood. Yes, there was a black person there. The OCeeker sat next to him.

Older white folks took charge of the proceedings. The service was conducted by First Counselor **Craig Moffatt** and began with a sleepy version of the hymn "**Behold! A Royal Army**" led by chorist **Bruce Carter** and organist **Georgia Urrelo**.

Lucine Fox gave the invocation, thanking Heavenly Father for the recent rain and praying it will "give us the moisture that we will need throughout the year."

After the invocation and some announcements about ward business, we launched into a comatose version of **Isaac Watts' "He Died, the Great Redeemer Died."** He never thought he would say this, but two tunes into an LDS service, the OCeeker had a hankerin' for some hipster-led praise. Mix in a guitar, Mormons.

And—oh, hell—here came communion. A cadre of clean-cut brothers in the **Aaronic Priesthood** handed out the bread, which was, appropriately, white.

Then it was time to drink the blood. A man up front prayed partly in **King**



OCEEKER
»JOSH DULANEY

James English for God to "bless and sanctify this water" and—what the fuck?! Goddamn it, Mormons, you've taken your teetotaling too far!

After the watered-down communion, it was time for the "**Bearing of Testimonies**." **Job** might have cursed God if he'd had to sit through it. LDS folks know their church is true simply because, well, they do.

The OCeeker has heard church testimonies before. They typically involve Jesus saving people from stuff the rest of us don't want to be saved from: women, whiskey and victorious acts of violence. The LDS did it up different-like.

Moffett started the testimonies by telling the story of how he shared his faith with two confused **Jews** from **Israel**. He told them the LDS church today has a prophet to whom God speaks. The Jews apparently didn't pull the **Moses** card. The moral of the story for a teary-eyed Moffett: It took a rainstorm to share his testimony, which caused him to wonder how many other opportunities he had missed to do so.

And so it went.

A young woman mentioned she is the only saint in her family, but she knows that her faith and church are true, "that it all fits." Oh, and she also said people try to find character flaws with the church's prophets.

Yeah, such as Joseph Smith adding himself into **Scripture**: "A seer will I raise up . . . and his name shall be called Joseph, and it shall be after the name of his father" (**Genesis** 50:30-33, Joseph Smith Translation—really, the OCeeker isn't making this up); or that he plagiarized swaths of verses from the **King James Bible** when the golden plates from which he received heavenly revelations in upstate **New York** circa 1823 weren't working; or that he had enjoyed multiple women at the same time and codified the practice in **Doctrines and Covenants**, 132; or that the state of **Missouri** ran his ass out in 1839; or that, in 1844, he was thrown into an **Illinois** jail for treason and killed by a mob before his planned escape.

The meeting was closed with the appropriately titled "**The Time Is Far Spent**" and a benediction by **Richard Fox**, who also prayed in a modified King James English.

Even the bevy of babes couldn't save the service from the OCeeker's wrath. He gave it an F for "Fuck me, I missed most of the Lakers game for this."

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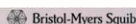
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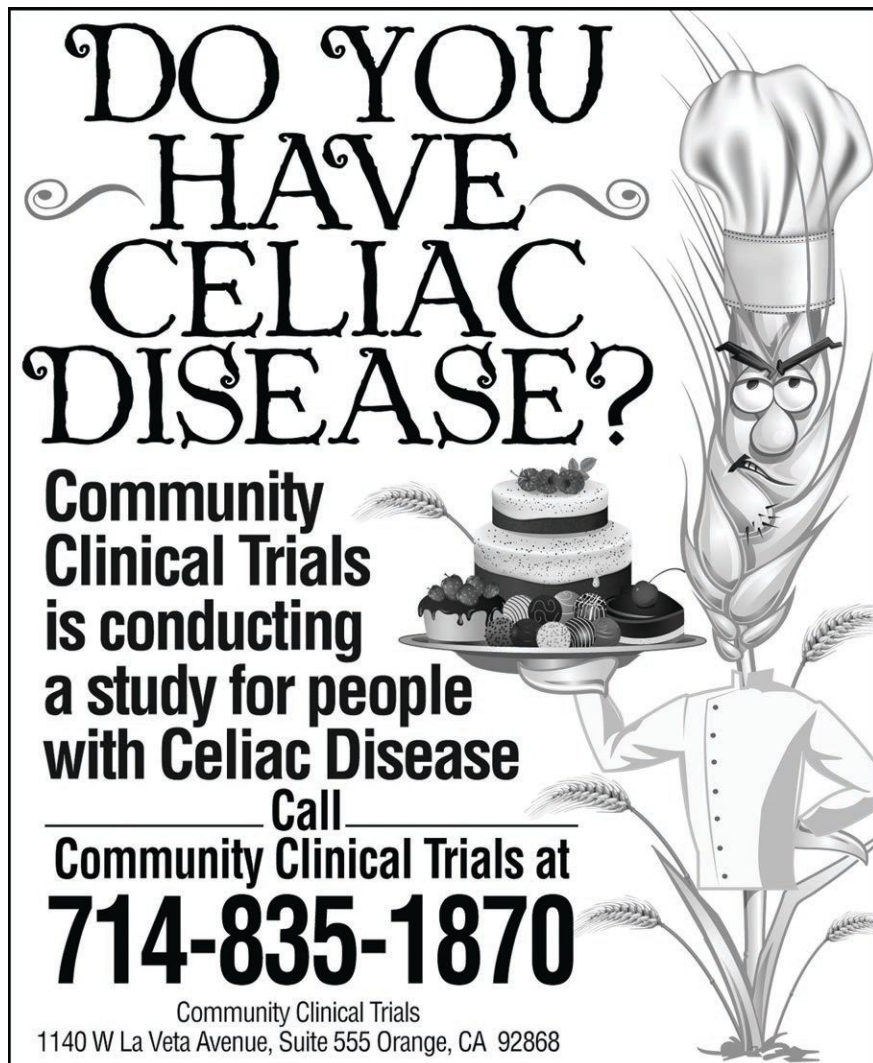


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MEET JANE DOE

BY R. SCOTT MOXLEY

OC's most famous
sexual-assault victim
breaks her silence for
the 10th anniversary
of the Haidl gang rape



PHOTO BY JOHN GILHOOLEY

Jane Doe was sitting in a Southern California community-college classroom when her criminal-justice professor ignited a debate about the infamous 2002 Haidl gang rape that won international attention. Three young men (then ages 17 and 18) got a then-16-year-old girl intoxicated on booze and marijuana to the point of unconsciousness, stripped her, and then videotaped their sexual assault at a Pacific Ocean-view, Corona del Mar home. With misogynistic rap as a soundtrack, they threw her limp body on a pool table and, in a despicable coup de grâce, repeatedly shoved a Snapple bottle, apple-juice can, lit cigarette and a pool stick into her vagina and anus.

We'd never know about the sensational crime except that Greg Haidl, the filmmaker/participant and the son of an ultra-wealthy assistant sheriff, clumsily lost his homemade porno after proudly showing it to friends. Eventually, the 21-minute film made its way to police, who initially believed they'd discovered a bizarre case of necrophilia. The arrests of Haidl, Kyle Nachreiner and Keith Spann began an intense, eight-year court battle that ended with convictions and six-year prison sentences—and created a political earthquake from which Orange County is still recovering.

Though long over, the case remains polarizing, especially in classrooms such as the one with Doe in attendance. Those who side with the defendants are often the angriest. They opine that the victim enticed the men by wearing provocative clothes and flirting. Some people go so far as to claim the girl's mere presence with partying men was a "green light" for a gangbang. Those are infuriating stances to Doe, who kept her mouth shut during the debate. Neither the professor nor the other students knew that if she spoke, she would do so with compelling authority.

"I was unconscious, and there's a video to prove it," she tells me, unable to mask her incredulity.

She is the Jane Doe in the Haidl case. The horrific crime plus the savage, multimillion-dollar defense smear and intimidation campaign coupled with public scorn and her own missteps came close to ruining her permanently. It has taken a while to recover from all the abuse, but there's good news.

Two months shy of the 10th anniversary of the crime, Doe is ready to break her silence in a public forum. On April 27, she will give a seven-minute speech at Orange County's annual Victims' Rights March and Rally in Santa Ana. She has decided to reveal her first name at the event.

"In 2002, my world collapsed, and I lost everything I knew," she says. "But now I've turned a horrible situation into a positive. I've taken my life back."

» CONTINUED ON PAGE 14



NACHREINER, SPANN AND HAIDL (FROM LEFT) DURING THEIR FIRST TRIAL

MEET JANE DOE

» FROM PAGE 13

EVERYBODY EXPECTED that Assistant Sheriff Don Haidl—a chain smoker with a cocktail near-permanently attached to his hand and a scowl on his emaciated face—would do everything he could to keep his son out of prison following the arrests. But few people could’ve anticipated the extent to which Haidl’s legal defense team—totaling more than a dozen defense lawyers, including a former state Supreme Court justice, a retired FBI agent and, get this, a publicist—would go. Private investigators aggressively tailed and photographed Doe and her parents for years. A poster was circulated in Doe’s neighborhood soliciting dirt on her. Her medical records were illegally released to reporters. She was repeatedly called a “slut,” and her female friends were privately convinced to alter their stories to match the defense’s case. Haidl brought in a

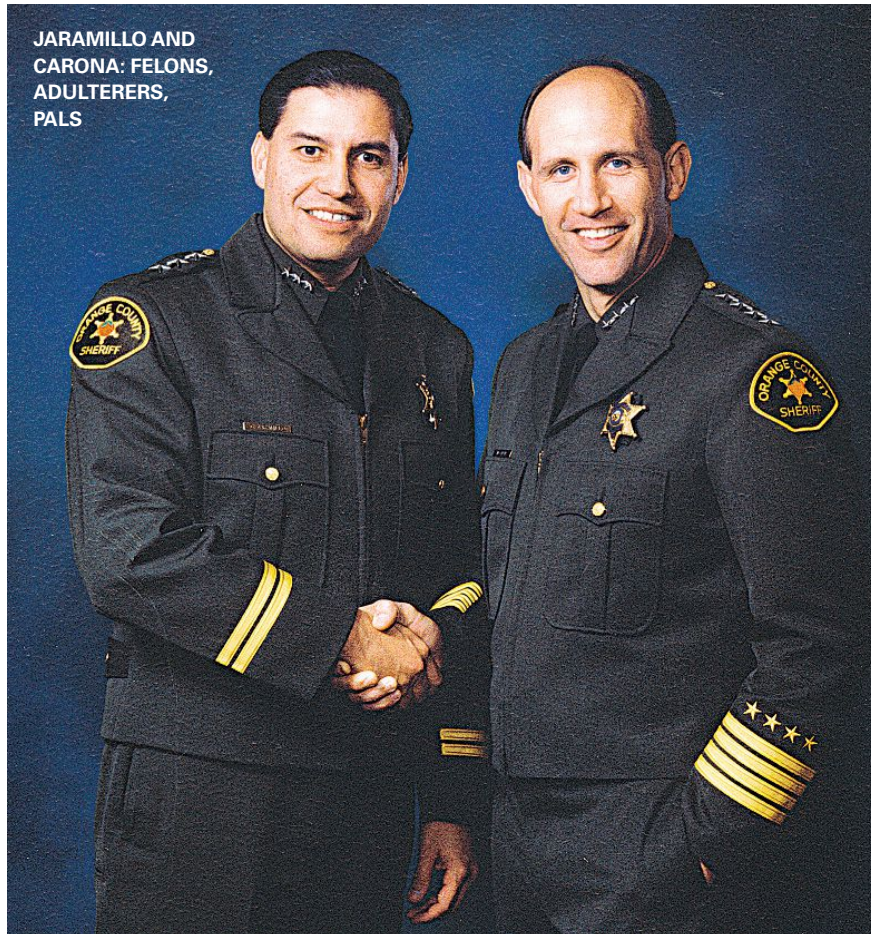
veteran Los Angeles porno star to testify that Doe was faking unconsciousness in the video while playing the role of a corpse. Not satisfied, he also paid a New York doctor to claim with all seriousness that Doe didn’t need to give oral consent to the gangbang because her rectum had done so when it accepted the insertion of foreign objects. The defense team even got CBS show *48 Hours* to broadcast a fact-ignoring feature sympathetic to their clients.

Observers also expected that Haidl’s two best buddies, Sheriff Mike Carona and Assistant Sheriff George Jaramillo might try to aid the accused rapists. Haidl had risen from San Bernardino County used-car salesman who’d made a fortune auctioning government vehicles to assistant sheriff with full police powers—without a minute of formal training. It probably helped that Haidl paid monthly cash bribes to Carona and Jaramillo, loaned them his private jet, bought them custom-made suits, as well as secretly funded their takeover of the Orange County Sheriff’s Department (OCSd) in 1999 with hundreds of thousands of dollars in illegal, undisclosed campaign contributions. In return, Carona and

Jaramillo used back channels to sabotage Doe’s case by threatening that

Haidl would fund an election challenger to District Attorney

JARAMILLO AND CARONA: FELONS, ADULTERERS, PALS



Tony Rackauckas if the case weren’t dropped or transferred to juvenile court.

But nobody could have anticipated that a 16-year-old, carefree, party-hungry Rancho Cucamonga girl would alter the course of Orange County history. Her arrival at the high-school-aged beer-and-pot party at Haidl’s home near midnight on July 5, 2002, set in motion a series of events that would make national news, reveal wealth’s corrupting influence on justice, alter California law about defense lawyers paying jurors, prompt rebellion inside the OCSd, expose the laziness of the mainstream media that blamed Doe, launch a federal grand jury, end promising careers and put several powerful individuals once blessed by the president of the United States in prison.

“I did that?” Doe asks me, smiling.

(Well, you had some pivotal help from Haidl, Nachreiner and Spann.)

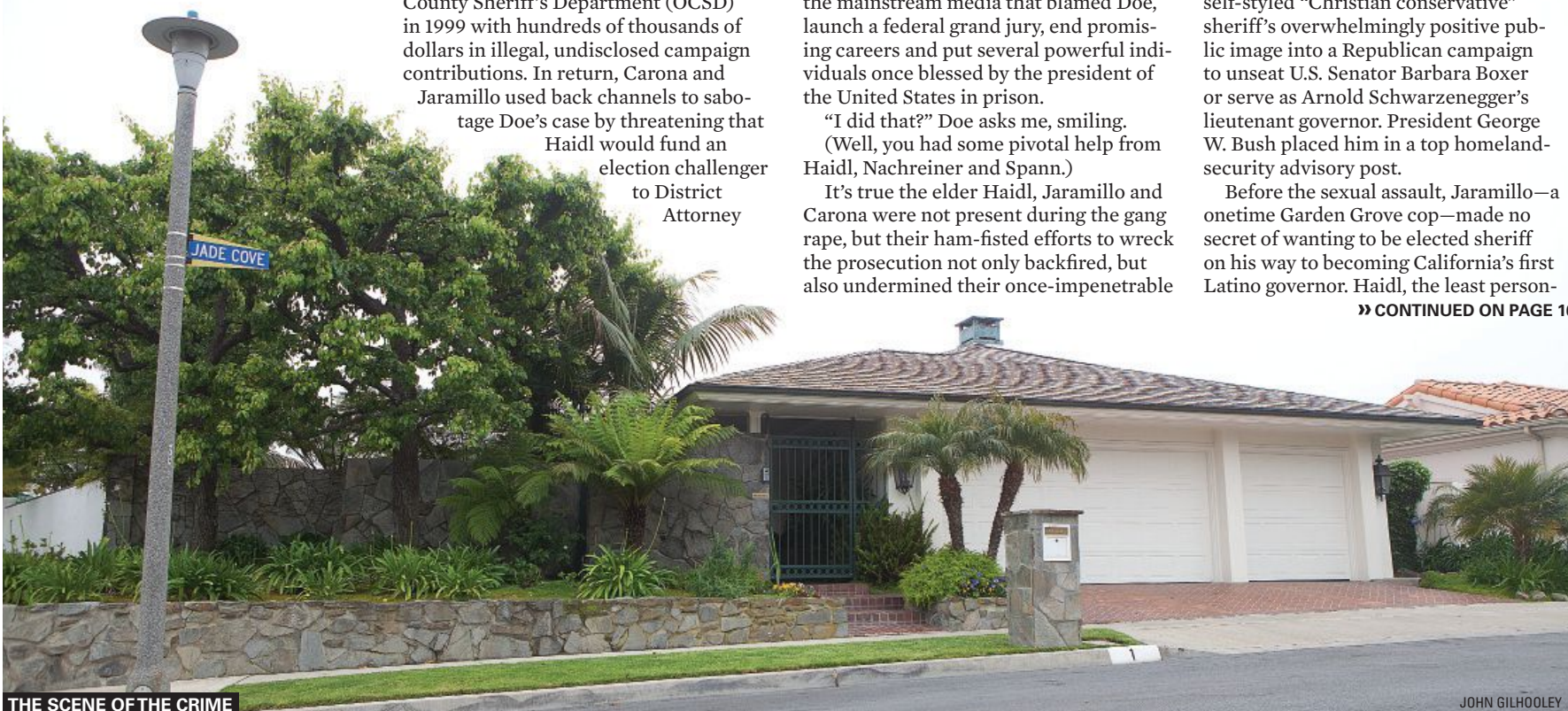
It’s true the elder Haidl, Jaramillo and Carona were not present during the gang rape, but their ham-fisted efforts to wreck the prosecution not only backfired, but also undermined their once-impenetrable

alliance. The tensions of the case exposed deep personality conflicts, and those rifts ultimately provided details about non-Doe scandals and crimes, information that fueled my newspaper columns and the investigatory files for suspicious IRS and FBI agents.

The impact of the Carona-Jaramillo-Haidl breakup can’t be underestimated. In 2002, for example, CNN’s Larry King named Carona “America’s Sheriff” following the kidnapping, rape and murder of a 5-year-old Stanton girl. There was political-insider talk of converting the self-styled “Christian conservative” sheriff’s overwhelmingly positive public image into a Republican campaign to unseat U.S. Senator Barbara Boxer or serve as Arnold Schwarzenegger’s lieutenant governor. President George W. Bush placed him in a top homeland-security advisory post.

Before the sexual assault, Jaramillo—a onetime Garden Grove cop—made no secret of wanting to be elected sheriff on his way to becoming California’s first Latino governor. Haidl, the least person-

» CONTINUED ON PAGE 16



THE SCENE OF THE CRIME

JOHN GILHOOLEY

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MEET JANE DOE

» FROM PAGE 14

able and, obviously, wealthiest of the trio, was content to bankroll his buddies' rise in power. He just wanted their influence for personal favors—say, if a criminal matter arose or an investment tip was needed.

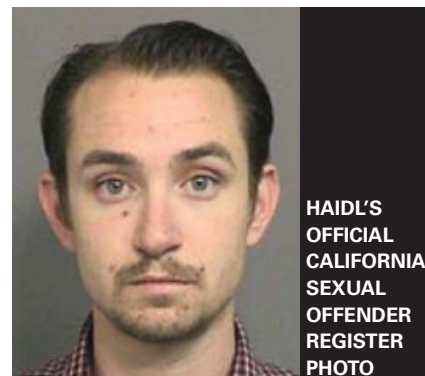
But, thanks to the gangbang rape of Doe, all their dreams crashed. Carona is now a 66-month resident of a federal prison in Colorado following a corruption conviction. Jaramillo is out of custody, but only after serving both state and federal prison stints that would have been longer if he hadn't ratted out Carona. Haidl, who was caught writing off his son's legal defense as a fraudulent tax deduction, made out the best; after agreeing to surreptitiously wear a government body wire to record Carona discussing coverup efforts, he avoided prison and today enjoys mansion life in Las Vegas and Newport Coast.

YOUR TYPICAL rape victim endures enormous pain, but what Doe experienced was unforgivable. In addition to the intimidation campaign and the embarrassing national exposure, she had to sit for hours in the witness chair while Haidl's defense lawyers called her names and played (and replayed) on courtroom monitors a video of her vaginal and anal exam after the crime. Private investigators parked in front of her house and tailed her parents to work. According to law-enforcement sources, Haidl's emissaries offered secret deals to buy her silence.

"There was intimidation," she says. "I think they were hoping I wouldn't testify or that maybe I would settle out of court before it went to trial. No. That's not what I was going to do. I felt like they deserved to pay for what they did, and I felt that prison was the only true way to pay."

Doe even felt afraid for her life. One night between the first hung-jury trial in 2004 and the second successful one in 2006, a female neighbor who looks like Doe was ambushed and severely beaten in the face and head with a rock. The assault abruptly ended, and the mysterious man fled after the victim yelled, "I'm not [Doe's first name]!"

"My neighbor is sure that I was the



HAIDL'S
OFFICIAL
CALIFORNIA
SEXUAL
OFFENDER
REGISTER
PHOTO

intended victim that night," Doe tells me while seated on a sofa inside the residence of DA chief of staff Susan Kang Schroeder, which, ironically, is just 900 feet from the 2002 crime scene at 1 Jade Cove, Haidl's former home. "She thinks that if I had been the one attacked, the guy wouldn't have stopped until I was dead."

Though she escaped the madman, Doe admits she contributed to her post-rape collapse.

"I never knew what meth was before the assault," she says. "After the assault, I wanted to escape. I didn't know who I was anymore. My innocence was gone. It was completely taken away from me. In one night, I had lost everything I knew. I was shunned and scorned. People treated me like I was the perpetrator. I wanted to numb myself. I didn't want to feel the pain anymore. Unfortunately, I found meth."

For three years, while the case languished in court proceedings, Doe let the meth take control. "I got really bad," she says. "It was killing me. It took me to places that I would have never gone."

The lowest point was June 28, 2004, the day her parents informed her the first jury had deadlocked in Superior Court Judge Francisco Briseño's Santa Ana courtroom. (See my column titled "Justice Takes a Pool Cue," July 8, 2004.)

"At that point, I felt like it was over, and [the defendants] had won, and they were going to get away with it even though there was a videotape of what they did," she says. "I thought there was no hope. I just couldn't grasp the idea that they could have gotten a hung jury. But that's okay because we had a second

» CONTINUED ON PAGE 18

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MEET JANE DOE

» FROM PAGE 16

trial, and they lost. I got justice, which is all that matters."

THE LAW in California is unequivocal: A person can't have sexual relations with another person who is incapable of giving consent. That means, for example, that a man is guilty of sexual assault if he takes a woman home from a bar where they'd been drinking heavily, they smooch, he watches her pass out, and then initiates sex acts.

Unfortunately, the Haidl case didn't educate everyone. Several sexual predators have been caught doping women's cocktails with knockout narcotics, then filming themselves raping and sodomizing their victims. This was precisely the case of 30-year-old Huntington Beach resident James Ernest Bledsoe, who won a 129-year prison sentence earlier this year for assaulting a series of young women he met at area bars.

A couple of the crimes have eerie similarities to the Haidl case. Shortly after the remorseless Haidl, Nachreiner and Spann left prison, three other Southern California men—Michael Clemmons, 19; Luster Lewis, 20; and John Foster, 22—took a heavily intoxicated 18-year-old woman to a Tustin hotel room in 2009 and videotaped their sexual assault. Afterward, these thugs didn't shove foreign objects into their Jane Doe; instead, they urinated on her.

"You would think these people would take a clue," says Schroeder. "We're not going to tolerate that conduct. You can't have sex with someone who can't say, 'No.' Is that so hard to understand?"

DOE IS TALL, slender and friendly. Her laugh comes easily, and her mental alertness shows no signs of the old drug addiction. Nowadays, she lives alone with Daisy, the dog she rescued three years ago from an animal shelter preparing to euthanize her.

When she has free time, she exercises; reads biographies, self-help or religious books; and cherishes time with her family. She earns a fulltime

paycheck as an assistant at a doctor's office and attends school at night. Next year, she hopes to transfer to a four-year college such as Cal State Fullerton and eventually make counseling a career. She's not presently dating and admits she still hasn't overcome "trust issues" with men. Someday, she hopes to write a book about her experiences.

"There's always ups and downs," she says. "There's not a single day that goes by that I don't think about it."

For example, she experiences flashbacks about the assault when she sees a pool table or a video camera. But the pain started to subside in August 2005, when she entered drug rehab and soon began regular, weekly church attendance. She says she has been sober ever since. "I don't dwell on the things that used to make me cry—like seeing a pool table," Doe says. "I finally came to the point where I realized I was destroying myself and [my attackers] were winning every day I made bad choices that didn't let me grow."

Besides God and her parents, she credits her emergence to Schroeder and Shirley Mangio, a veteran courthouse victim advocate at Community Service Program Inc. "Shirley has really motivated me," says Doe. "The way she was there for me as a mentor, second mother and a best friend made me want to do that for other women."

In March, Doe became a certified victim's advocate and crisis-intervention counselor. She volunteers at least 18 hours per month at Project Sister Family Services in Los Angeles County. Counseling other victims is therapeutic.

"After a sexual assault, women think it's their fault," she explains. "They think they did something wrong. But I tell my victims they had nothing to do with it. Yes, they may have made a poor decision to go somewhere, but the assault was not their fault. There could be a naked prostitute standing on the corner, and that does not give men the right to rape her."

She already knows the central message of her speech at the upcoming victims' march.

"I want to send hope and to inspire other sexual assault victims," she says. "I want women to know that they can go to the depths of hell and still make it out."

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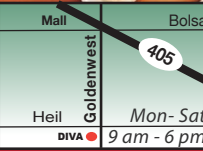
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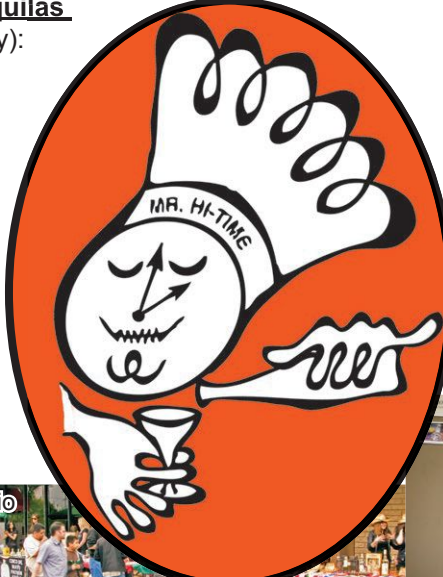



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fri/04/27

[THEATER]

Into the Sunset

Great Western Wanderlust

There comes a time in everyone's life when things start to lose their luster—enter the well-known midlife crisis. For thirtysomethings Greg and Kristi, whose marriage is starting to show some wear, this event comes a little earlier than most. They decide it's time to escape their Midwest upbringing and head west. But their supposedly romantic, cross-country ride to freedom quickly goes downhill as they are forced to re-evaluate their lives. The West Coast premiere of *Great Western Wanderlust*, written by Eric Eberwein and directed by Anthony Galleran, will have you contemplating your own midlife crisis—but in a good way.

Great Western Wanderlust at the Hunger Artists Theatre Co., 699-A S. State College Blvd., Fullerton, (714) 680-6803; www.hungerartists.com. 8 p.m. Through May 13. \$15-\$18. —JESSICA FORD

[THEATER]



Life Stories

PACIFIC PLAYWRIGHTS FESTIVAL

Ever dream of selling your semi-autobiographical screenplay to the big dogs in Hollywood? Your chances are akin to winning the lottery, but never give up hope! The 15th annual Pacific Playwrights Festival at South Coast Repertory takes submissions including full-length plays, musicals, translations and adaptations. Aspiring playwrights have the chance to hear their work read and receive professional feedback, or festival heads may even feature your play, should they fancy it, in a full-on production. The three-day theater festival is a major national showcase for new plays; previous fests included award-winning works such as *Anna In the Tropics* by Nilo Cruz and *Rabbit Hole* by David Lindsay-Abaire. So why wait? That old screenplay is gaining nothing but dust lying in your desk.

Pacific Playwrights Festival at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555; www.scr.org. See website for performance schedule. \$14-\$60. —YASMIN NOUH

*calendar



page 23

MONDAY

IT CAN ONLY BE ATTRIBUTED
TO HUMAN ERROR

page 23

TUESDAY

BUY ME SOME PEANUTS
AND CRACKER JACK

page 25

WEDNESDAY

SHITKICKERS AND
BADASS POMPADOURS

page 25

THURSDAY

TAKE MY PSYCHOLOGY
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wednesday>
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JEREMY DANIEL

sat/04/28

[FESTIVAL]

Punks In the Park

Punk Rock Picnic

Behold the holiday in the sun come to life—dozens of punk bands pushing genre prefixes such as “old-school” and “hardcore” to their physical limit at Oak Canyon Ranch. The Fifth Annual Punk Rock Picnic's best get this year is probably Deniz Tek of Australia's (and planet Earth's) legendary Radio Birdman, teaming up with the locally legendary Godoy brothers for a greatest-hits-and-then-some set. It has been years if not decades since Birdman landed anywhere near LA, so don't miss this chance to do the pop with the guy who invented doing

the pop. (Especially because his set is at 2:15 p.m.—the Birdman flies in daylight!) Plus Fear, Jello Biafra and his esteemed associates, Fang, the Crowd, a punk-rock beauty contest, and immeasurably more!

Fifth Annual Punk Rock Picnic at Oak Canyon Ranch, 5305 Santiago Canyon Rd., Irvine; www.punkrockpicnic.com. 11 a.m. \$10-\$75. All ages. —CHRIS ZIEGLER

[FOOD FESTIVAL]

Take a Bite

Artisan Food & Arts Festival

Ralphs can kiss our collective butt. Vons, Albertsons and Stater Bros.? Bite it! Starting tomorrow, we're goin'

all *Little House On the Prairie*. That's right, we're gonna be making our own cheese, bread, soda, salad and jam. We're also taking up refrigerator pickling, aquaponics (that's fish and plants), veggie growing, backyard bees, chickens and composting. (And if the neighbors don't like those last two—tough manure!) Add two essential food groups—artisan beers and organic wines—and we're pretty much set for life. Demos in all these, plus gourmet food trucks, samples from local restaurants, live music and art exhibitions await at the Great Park. Only one problem: Trader Joe's... we wish we knew how to quit you.

Artisan Food & Arts festival at OC Great Park, Sand Canyon and Marine Way, Irvine, (949) 724-6247; www.ocgp.org. 11 a.m. Free. —JACK GRIMSHAW

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sun/04/29

[FILM]

Sunday Morning

BODAS DE SANGRE

This 1938 film of the Federico Garcia Lorca play *Blood Wedding* stars Margarita Xirgu in the story of a family vendetta and a bride who runs away with the son of the enemy. Themes of deception, fate, nature and the cycle of life fill this third act of what critics consider Lorca's tragic "trilogy of the Spanish earth," which also includes *Yerma* and *The House of Bernarda Alba* (although Lorca did not choose to include the latter work). Presented by the Long Beach Opera, this vintage-art-film event opens with a lecture by LBO director Andreas Mitisek and mimosas for all, so do your Sunday communion on the cinematic side this weekend.

Bodas de Sangre at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435; www.arttheatrelongbeach.com. 11 a.m. \$10. —STACY DAVIES

[CONCERT]

Oldies But Goodies

Blood, Sweat & Tears

Just take a look at their past member roster, and you'll be amazed at exactly how many musicians Blood Sweat &



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Tears have featured. The band, known for their jazz-infused pop numbers and elaborate wind arrangements, have seen numerous lineup changes since forming in 1967. They still attract talented members, and though they no longer have the gritty voice of Al Kooper, they remain good for a trip down

memory lane. Head to the Grove for live performances of "You've Made Me So Very Happy" and "Spinning Wheel."

Blood, Sweat & Tears at the City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com. 7:30 p.m. \$30-\$40. —BRANDON FERGUSON

mon/04/30

[FILM]

Above and Beyond

2001: A Space Odyssey

Determined to make a science-fiction film that raised the bar from the popular "monsters and sex" craze, director Stanley Kubrick met with British sci-fi writer

and inventor Arthur C. Clarke in 1964 and began work on what would become the defining project of their lives. Four years later, their sublime *Space Odyssey* was hailed by critics as one of the greatest, most influential films made. Today, this epic story of human evolution and first contact told through classical-music masterpieces, surreal imagery and minimal dialogue still serves as a cinematic artifact in which many find pathways to both the subconscious and the divine.

2001: A *Space Odyssey* at the Bay Theatre, 340 Main St., Seal Beach, (562) 431-9988; www.baytheatre.com. 7:30 p.m.; also Sun., 5:30 p.m.; Wed., 7:30 p.m. \$5-\$8. —STACY DAVIES

tue/05/01

[SPORTS]

Game On

Angels vs. Twins

So the Angels haven't gotten off to the best start this year. But this night's game against the Twins, perhaps subconsciously designed before the season started, brings back that most inspiring team mascot, the Rally Monkey. For every ticket purchased, Angels fans get a free Rally Monkey doll to wave, fling and bend

into offensive positions as they wish. But there's something to the power of the Monkey—its debut pushed the team to win a losing bottom-of-the-ninth game, and it had an inescapable presence during the 2002 World Series. Besides, it's not officially summer until you're eating a hot dog at a baseball game—and possibly chucking a monkey around.

Angels vs. Twins at Angels Stadium, 2000 Gene Autry Way, Anaheim; www.losangeles.angels.mlb.com. 7:05 p.m. \$10-\$150. All ages. —ERIN DEWITT



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wed/05/02

[THEATER]

Four Play

Million Dollar Quartet

Add your first-grade teacher and a pony, and this sounds a lot like the dreams we have after a midnight run to Jack In the Box. *Million Dollar Quartet* tells the story of one December night when Elvis got together with Johnny Cash, Jerry Lee Lewis and Carl Perkins for a good, old-fashioned jam session. Credit “Father of Rock & Roll” Sam Phillips, who brought the four icons to Memphis’ Sun Records studio for an unbelievable night that, thankfully, was recorded and later inspired a Tony Award-winning play. Though most songs from the actual event were gospel, this energetic performance includes all the hits. Catch the retelling of this amazing true story at the Segerstrom Center and dream about being a fly on that wall.

Million Dollar Quartet at the Segerstrom Center, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 7:30 p.m. Through May 6. \$20-\$77.50.

—ERIN DEWITT

**MORE»
ONLINE**
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sands on education, only to jump off into the U.S. job market. Well, some of the funnier students of Cal State Long Beach are throwing a standup-comedy showcase at Pizza Pi, featuring funny stars of tomorrow Nathan Andrew Camp (the Laugh Factory, the Comedy Store), Aparna Nancherla (*Last Comic Standing*), Tyler Sonnichsen (the Casual Geographer) and Hampton Yount (Comedy Death Ray). Proceeds benefit the student association, and it needs all the help it can get. Plus, there’s beer and really good pizza.

The Broadway Comedy Showcase at Pizza Pi, 649 E. Broadway, Long Beach; www.tdcpresents.com. 8 p.m. \$7. All ages. —ERIN DEWITT

✱ For the Ages

MARK SULTAN

If you’ve heard a rock & roll song in the past 10 or so years that sounded pretty much perfect from the first note—whether it was perfectly sweet or perfectly wrecked—Mark Sultan probably had a hand in its creation. Over the course of several transcontinental bands and his own solo releases, Sultan has established himself as the kind of natural they just don’t make anymore, with a voice that would’ve won ‘em over in any decade from the ‘50s until now—as well as the same kind of easy facility with guitar and melody that made Chuck Berry think of ringin’ a bell. He plays this week with the Allah Las, who do LA ‘66 Sunset Strip rock that woulda made Greg Shaw proud.

Mark Sultan with the Allah-Las, Bombón and Dirty Brujahs at Detroit Bar, 843 W. 19th St., Costa Mesa, (949) 642-0600; www.detroitbar.com. 9 p.m. Call for cover. 21+. —CHRIS ZIEGLER

[CONCERT]

✱ Hit the Floor

THE METEORS

Psychobilly kids: This is your day. The Meteors, London’s founders of the subgenre and, to this day, still one of the few “true” bands to the cause, make a rare appearance at the Observatory. Since 1980, the trio (with a slightly rotating lineup throughout the years) put out an astonishing 25 albums, along with countless compilation cameos and special releases—each tune saturated with that excellent mix of rockabilly and mental punk. So strap on the shitkickers and come check out the ultimate psychobilly veterans—just remember to leave the politics and religion at home.

The Meteors at the Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$17. —ERIN DEWITT

thu/05/03

[COMEDY]

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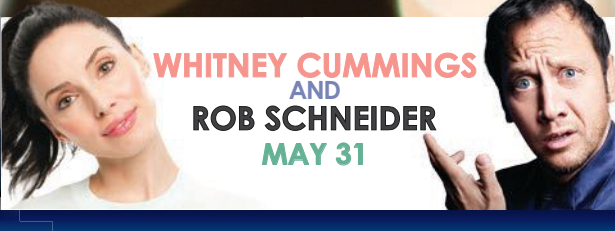
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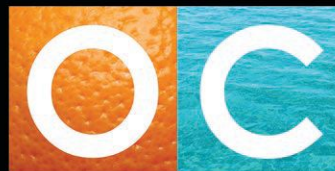
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The Hobbit is newly remodeled but still the same after all these years

BY EDWIN GOEI

The Hobbit is from a dying breed, a group of the proud and expensive that once included La Vie en Rose, the Arches, and the Riviera at the Fire-side—places that had their heyday when eating out was still called dining, men were required to wear dinner jackets, and the cost per person was about the same as a ticket to Disneyland. But even among those, the Hobbit is distinguished. Instead of succumbing to changing attitudes about what it meant to be a restaurant in the new century, it forged on. It even recently remodeled. The Hobbit's longevity may have something to do with its business model. It has always offered a prix fixe, even before pop-ups made them cool again. And it does so to full houses, one seating per night, five nights per week since 1972.

It makes eating at the Hobbit less like sitting down at a restaurant and more like being invited to a dinner party at an old country house. The seven courses will take up your entire evening. Don't plan anything else or bring anyone you wouldn't want to be with for four hours. It's something you plan on at least a month in advance. Not only that, but the OpenTable reservation system requires a credit-card deposit. So before you even park your car there, you've already made a significant investment.

Your evening begins around 6. As you approach with your date on your arm, co-owner Debra Philippi pulls the door open. She takes your name and has you ascend a tight flight of stairs to order a cocktail inside one of a pair of rooms, where you assume the previous occupant's children slept. Promptly at 7, an announcement is made to descend to the wine cellar, an honest-to-goodness subterranean space with wall-to-wall bottles. The purpose

here is twofold: to have a pre-dinner consultation session with the sommelier and to graze the plates of hors d'oeuvres. You try to not fill up on the goose-liver pâté smeared on tiny toasts, the caviar-topped half-moons of cucumber, the molded steak tartare and shots of soup in espresso cups, but there are more than a dozen different bites, and servers keep pouring more champagne into your flute.

Just as you're on the verge of stuffing yourself, you're invited back upstairs to take a seat at an assigned table. It's in one of two dining rooms, both of which remind you of the scene inside the Haunted Mansion in which the ghosts twirl and dance at their own merry dinner party. You notice the butter has been sculpted into a rose. You pluck one of the petals, spreading it on a crusty dinner roll—a piece of bread so delectable you press a wetted thumb against the fallen crumbs.

The first entrée from chef/owner Michael Philippi is a fish course—rock shrimp and leek encased inside a tart made of phyllo. As you take your fork to it, the parcel rustles and crinkles as though it were burnt parchment, mimicking the shrimp's natural shell. Then comes some duck breast shaved thinly into silken pink slices. The meat drapes a tangle of soba, but it seems to pair better with just the chili-and-ponzu-flavored broth than the noodles. A salad with Lolla Rossa red lettuce arrives shortly after. The dew drops of sharp Roquefort dressing rest on the leaves similar to marbles on a game of Chinese checkers. But it's the oven-dried fleck of crispy prosciutto you save for last.

At this point, the clock strikes a quarter to 10. So your legs don't atrophy, there's an intermission. It allows the wait staff to

reset the tables and for you to take a walk through the place. Though you are invited to tour the kitchen, no guest seems to want to venture there, nor does the kitchen staff seem to want you around. They've still got the main course to prepare.

A sorbet is offered, and then the main course arrives at a quarter past 10. Tonight, it's a filet mignon paired with various preparations of vegetables and a cheesy potato gratin. You notice the medium rare is redder than expected. And the three puddled sauces that accompany the steak—a Béarnaise, a Bordelaise and a tomato concassé—infringe into one another's territory and flavor. An alternate course of Scottish salmon can be had for a \$7.25 upcharge. Though it's served atop Beluga lentils and a tangy beurre blanc, the fish is absent the crisp pan sear you almost require when you order it in a restaurant. But if the main courses on this night seem more hotel-wedding banquet than à-la-minute bistro, it's still a spared-no-expense wedding.

As you dip for a spoonful of dessert, a rich boca negra as dense as butter, you realize you've reached critical mass. You also notice no one else at your table has finished more than half. It would seem this final course is merely a formality—a signal that the huge check is coming and that it's nearly midnight. You pay the bill gladly, a little sleepy from the wine but intoxicated from the evening, the same as all guests who've dined at the Hobbit since Watergate broke.

THE HOBBIT

2932 E. Chapman Ave., Orange, (714) 997-1972; www.hobbitrestaurant.com. Open for dinner Wed.-Sun., 7 p.m. \$74 per person (excludes tax, gratuity and beverages). Full bar. Reservations required.

HOLE IN THE WALL

» GUSTAVO ARELLANO

Get Your Game Dog On

GAME DAY FIRE-GRILLED HOT DOGS
3009 E. Chapman, Orange, (714) 639-3388.

Next to spotting orange groves and tracking the return of the swallows to Capistrano, one of the best geographic parlor games in Orange County is spotting old Taco Bells, ones from the era in which the company put up faux-adobe buildings. Those structures are almost all repurposed now, from Korean barbecue joints to actual *taquerías*, teriyaki joints to quick-stop pizzerias, but perhaps the best of the bunch is Game Day Fire-Grilled Hot Dogs, in the eastern part of Orange near El Modena High School. The owners turned what was once a dank, depressing place slopping enchiritos into a mini-sports shrine, complete with pictures of the greats (Ali, Jordan, Ruth), pennants, license plates—all that's missing is a kegger, and you'd have the type of sports pub found in Ann Arbor or Chapel Hill.

There's no liquor license, alas, but more than making up for this are hot dogs taken from the many American regional traditions of the foodstuff—and great takes, too, not Chicago dogs deemed as such because there's a pathetic sprinkling of celery salt. Here, those dogs have the requisite green relish, the sport peppers, the overall complexity of a great Chicago dog's tang and spice. The New York dog is spartan, featuring sauerkraut and spicy mustard, a tart smack to the senses. There's a Coney dog with chili heavy on the cumin; a spin on the Sonoran dog that throws in avocado for creaminess; even a Carolina dog, a wonderful mess of chili and vinegary cole slaw that'll make its bun disintegrate the moment you try to pick it up. Ask for the bun toasted, and behold one of the better hot dogs offered in Orange County right now.

Even though Game Day is a tiny operation, run by a group of brothers whose only previous wiener experience was grilling them in the back yard, one quickly sees their ambition. A separate menu features their hot-dog creations, everything from a chorizo and egg version (with a Polish sausage and chorizo) to one housing pastrami and sausage topped by a fried egg, to a gargantuan Emperor topped with noodles and furikake, something borne from the same part of the brain that created the Oki dog (and on that note, they have a take-off on that pioneer of Southern California fusion, wrapping a foot-long frank in a tortilla alongside French fries and beans; it makes the California burrito seem as filling as oregano). Game Day also sells burgers—all excellent, especially the "Box Seat" variety, in which their imaginations (Bimibap burger? Spectacular) run amok like many a field of dreams.

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food»

The Italian Who Cooks Mexican

Peter Serantoni of Cha Cha's Latin Kitchen

While most chefs generally stay close to their restaurant (even when they're not on duty), Peter Serantoni of Cha Cha's Latin Kitchen splits his time between northern and southern California.

Your earliest food memory:

My grandmother's gnocchi in a very simple, light tomato sauce, plus fresh-grated Parm.

Favorite meal growing up:

Anything Nonna Maria cooked; my grandmother cooked three meals every day and shopped for groceries twice daily. I was seriously spoiled with good food.

Most undervalued ingredient:

Flat-leaf Italian parsley. . . It's so cheap and available. When you wash it well and cut it fresh, it has so much flavor that it sort of holds its own.

What do you think made you OpenTable's "Diners' Choice" winner for 2010-11?

We really do try very hard to make our guests feel welcome and well-taken-care-of by ensuring warm, friendly service and well-prepared, fresh, flavorful, wholesome food. *Culinarily speaking, Orange County has the best:*

Mexican street food from original *loncheras* and Vietnamese places all over Garden Grove.

What fast food do you admit to eating?

Falafels up in San Francisco, a pit stop at In-N-Out now and then, and a good hot-dog stand is hard to walk by.

Locals are particular about their Mexican cuisine. How does your Latin kitchen stay true to the flavors of Orange County?

We respect the foundation of Mexican cuisine and don't stray too far from time-honored techniques and ingredient combinations, while taking a little lighter approach to our presentations.

One food you can't live without:

Pasta is so versatile and can satisfy basically any food or flavor craving.

Where was your most recent meal? What did you have?

Bar Tartine in San Francisco. The owners recently redid the concept. Now it's Eastern European, very Hungarian-inspired. We practically ate the whole menu: grilled tripe, warm beet soup with smoked brisket, creamed herring, pork blood sausage with stewed sauerkraut. It was truly well-prepared and very tasty.

Favorite chef:

Frank DeCarlo of New York's Peasant, one of my all-time favorite restaurants—simple, rustic, sensible food that tastes great every time. What a restaurant should be all about. His restaurant has so much soul. *We heard you are a master mixologist.*



WISE-GUY
GÜERO

ON THE LINE

» ANNE MARIE PANORINGAN

I don't really like that title. It's true that I do a lot of cocktail and drink development. I'm really just following the same simple principles that guide our food approach.

As a whole, restaurants didn't spend a whole lot of attention on the beverage side. Then this whole mixology thing started to shed some light and put a lot more interest and focus on the bar. Drinks became fresher, more homemade, with a little more thought put into it—which is fantastic. But now it's sort of gone to taking 25 minutes to create this masterpiece, and when you get it, it's more floating debris than actual liquids. It went overboard, but it's coming back to more pure quality of the spirits.

Weirdest thing you've ever eaten:

Balut—no bueno. It was on a dare. The whole texture thing was ugly.

Favorite places to eat (besides your own):

Seafood Paradise in Garden Grove for the dim sum. It's freaking awesome. I love that place. The energy there on a Sunday is amazing. The girls are fearless with those carts.

Where did you grow up?

Stockholm, Sweden. While traveling, I was faced with the decision to either return to the ice or stay in SoCal. What would you do?

Hardest lesson you've learned:

Don't believe what people say. Believe what they do. Kind of sad, but . . .

What would you be doing if you weren't in this business?

I'd be very bored and wishing I were in the restaurant business. My dad was in it for his entire life. I grew up in it. Food was what you talked about for breakfast, what you were going to have for lunch. For lunch, [we talked about] what you were going to have for dinner. And for dinner, discussion was what you were going to have for breakfast the next day.

It was an environment that fit my personality—when you can't sit still too much, like fast activity and like to have fun with people.

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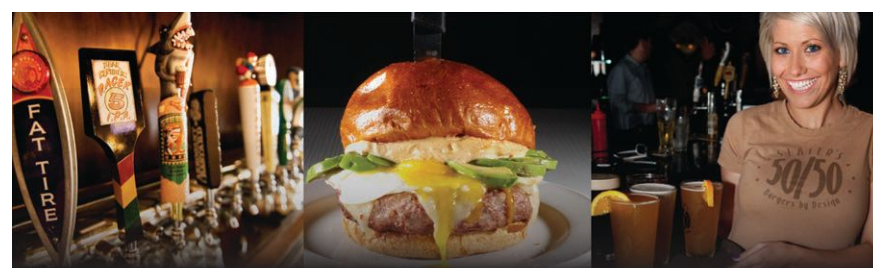


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Mexi Mensch Munch

Crispy Taco at Taco María

A couple of weeks ago, I did a segment for the NPR show *Latino USA*, highlighting the luxe-*lonchera* scene in Irvine in support of my new book, *Taco USA: How Mexican Food Conquered America*. Taco María served as my laboratory to interview office drones and ask them why they preferred the wonderful eatery as opposed to, say, Taco Bell, and head chef Carlos Salgado was kind enough to let me interview him in my rambling, on-point way.

After a couple of minutes, though, I became hungry. I washed away my fatigue with one of Salgado's spectacular aguas frescas—strawberry badassery or something?—and was about to issue him a challenge: make a crispy taco à la the original ones that invaded America in the 1920s. Just as I was about to mention it, though, I saw the words "crispy" on the menu.

"Wait—you make crispy tacos?" I asked.

"Since Day One," Salgado replied. Color me *pendejo* as usual.

It doesn't matter your choice of ingredients: for no charge, Salgado will cook the tortilla a bit longer so it hardens the slightest bit, enough so that you get a luscious crunch yet leaving



¡BUENO!

MARY PASTRANA

EAT THIS NOW

» GUSTAVO ARELLANO

the tortilla pliable. Salgado doesn't advertise it much because it's a bit more labor-intensive, but the *cabrón* is such a mensch that he'll nevertheless do it upon request. So you know what to do, people: abuse his graciousness by ordering crispy tacos. And tip the hell out of Salgado and his crew, *por favor*, for our collective glutony. From an April 18 *Stick a Fork In It* post.

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DRINK OF THE WEEK

» EDWIN GOEI

'That's What She Said' at CUCINA enoteca

There are drinks you order because it's your usual. There are drinks you order to get drunk in as few sips as possible. But then there are the drinks you order because the name made you—and every-one else at the table—laugh. The "That's What She Said" is that kind of drink.

It stuck out as though it were the proverbial sore thumb on an otherwise-respectable list of cocktails. You wouldn't have pegged the people behind CUCINA enoteca, the progressive Italian restaurant that offers it, for Carrell fans. You half-expect something with such a name at the T.G.I. McFunsters, not here, where the kitchen makes its own handcrafted infused liquors, including a chai tea rum, a cucumber and mint gin, even a jalapeño tequila. But ordering those won't break the ice as much as the "That's What She Said" will. Never mind that it missed the heyday of *The Office* by a few years; the drink still pays off humor dividends. Quips about the drink being "stiff" or "hard" will be inevitable and not unwelcome because, c'mon, it's why you ordered it.



MARY PASTRANA

THE DRINK

The drink itself is no joke. Even Lulu De Rouen, the restaurant's chef, counts it as her favorite. And yes, it is a stiff drink, concocted from Dewar's Scotch, Carpano Antica Formula and Cynar, which is an artichoke-based bitter usually sipped as a digestif. Here, it's in the background, a cleansing presence on the palate while the vermouth sweetness laces the mouth and the Scotch burns the inner cheek. Let the ice melt a bit more, and the drink softens into a doppelgänger of herbal iced tea that you can chug easily. At this rate, you can go all night. That's what she said. From an April 20 *Stick a Fork In It* post.

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Stand-Up Guy

Brent Deal's first two paddle-surfing movies go splash at Newport Beach Film Festival
BY MATT COKER

San Clemente's Brent Deal has made his living the past 15 years directing children's toy commercials, but he started out behind the camera on Hollywood film crews in the early 1990s and has always had an urge to make his own movie.

He finally made one—and then another within an eight-month span. *H2indO* and *Decade of Dominance*, Deal's feature-length documentaries surrounding the sport of stand-up paddle surfing (SUP), make their world premieres at the Newport Beach Film Festival, which opens Thursday, April 26.

Sipping a morning coffee outside the Gypsy Den in Costa Mesa, Deal concedes he figured moviemaking had “passed me by” when, knocking around San Clemente, he chatted up legendary local waterman Chuck Patterson, who a couple of years ago famously posted videos online of himself paddling near a pair of great white sharks off San Onofre State Beach. That's when it struck Deal: No movie has been made about SUP, or at least none he'd seen.

Promoters will tell you SUP has been the fastest-growing sport in America over the past decade, having moved ahead of snowboarding in popularity. Locals started noticing paddle surfers popping up with more frequency in the late 1990s, but the mode of transportation actually dates back to the early Polynesians.

With no personal experience with the sport, Deal began making *H2indO* as an overview about the rise of SUP, with vari-

ous riders riding and talking heads talking. He figured he pretty much had the film in the can when he got a call from Patterson, who said Deal *had* to go with him on a two-week trip to Indonesia with six other world-class paddlers. When the filmmaker explained he could not leave his wife and two children under 10 for that long, Patterson shot back, “You're going on this trip,” characterizing it as a once-in-a-lifetime gathering of SUP royalty.

Deal broke the news to his wife, Deina, and braced for an iron skillet to his noggin, but he was surprised when she said he *had* to go. “It was a great compliment,” Deal says.

But he worried he'd be exposed as a fraud when he showed up at the boat in Indonesia with his bags of gear. *H2indO* even begins with Deal muttering something about not having a clue about SUP. Questioning whether he even belonged on the boat proved to be a bigger obstacle to him than lighting, equipment failure or managing clashing egos.

Coming in a close second as a hurdle was his own attempt to give SUP a try, something he did in board-breaking fashion. “No one wanted to loan me their board after that,” Deal says with a laugh.

Once he got to really know the athletes floating alongside him, he realized he might have an even better film than he first envisioned. “I wanted it to be compared to *Riding Giants* or *The Endless Summer*, the greatest surf movies of all time,” Deal says.

“I want the lady in Iowa who has never seen the water to enjoy a stand-up paddling movie. . . . If that's the takeaway, I have done my job.”

What sets those films apart from so-called “surf porn”—endless scenes of guys and gals doing amazing things on sticks while amped-up music blares—are the real human stories, something Deal hopes he captured. “I want the lady in Iowa who has never seen the water to enjoy a stand-up paddling movie,” he says. “If that's the takeaway, I have done my job.”

While making *H2indO*, it became apparent to Deal that one subject's human story required an entire movie: that of Australian waterman Jamie Mitchell, the unmatched eight-time winner of the Molokai to Oahu Paddleboard Race. *Decade of Dominance* charts Mitchell's pursuit of a 10th consecutive world title. But Deal's real goal was to try to figure out what makes Mitchell tick.

Deal recalls that after still photos of Mitchell were shot for the movie, the Aussie looked them over and immediately picked one. Examining it, Deal reassured Mitchell his nose hairs could easily be Photoshopped out of that picture. “No, mate,” Mitchell responded. “This is who I am.”

“That's the thing that impressed me about him,” Deal says. “He is very laidback, the nicest guy in the world. But he has this switch, and when he turns on that switch, get out of the way. Of course, no one is ever in his way because he's always out in front.”

With both films completed, Deal's executive producer Elyse Lewin, who had hired him years ago to work as director of photography on a commercial, contacted Leslie Feibleman, the Newport Beach Film Festival's action-sports programmer.

“I am fortunate to have a bulldog of an executive producer who got ahold of Leslie and said, ‘We have a stand-up paddling movie, and you are going to want to watch it,’” Deal says.

Feibleman was so impressed with *H2indO*, she asked if Deal had any other films. Hello, *Decade of Dominance*.

The filmmaker is heading into his first film festival “like a wide-eyed kid,” his biggest fear being his movies will be met by “crickets” in the theaters. That seems unlikely.

“The end quote of *H2indO* is me telling my wife she could have said no. She says, ‘You were born to do this.’”

DECADE OF DOMINANCE

at Lido Theatre, 3459 Via Lido, Newport Beach, (949) 253-2880; www.newportbeachfilmfest.com. Sat., 8:15 p.m. \$15; with admission to post-screening party, \$40.

H2INDO

at Lido Theatre. Sun., 6 p.m. \$12.



AMONG *H2INDO*'S EIGHT PADDLERS IS HAWAII'S TALIA GANGINI, WHO IN 2007 BECAME THE YOUNGEST WOMAN TO PADDLE A 32-MILE RACE, FROM MOLOKAI TO OAHU

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opening

THE FIVE-YEAR ENGAGEMENT *The Five-Year Engagement* is as comfy and cute as the bunny costume Tom (Jason Segel, who co-scripted with director Nicholas Stoller) wears at the New Year's Eve party where he first meets Violet (Emily Blunt). The movie opens in San Francisco, on their one-year anniversary, the night Tom proposes. They postpone the wedding so that they can get settled at the University of Michigan, where Violet has just been accepted to do postdoc research—an adjustment period that involves lame gags with snow and the lack of classy restos worthy of sous-chef Tom's skills. While he makes Reubens at Zingerman's deli, Violet thrives under the academic mentorship of Welsh charmer Winton (Rhys Ifans). When her postdoc is extended, Tom's deepening misery at being stuck in the Wolverine State culminates in extracurricular drunken kisses, an amputated big toe, and the couple's decision to call it quits—with about 45 minutes to fill before the preordained conclusion. Occasionally, the dialogue in *The Five-Year Engagement* might sound like something an adult audience member has once thought or uttered. "I wanna be alone with you here," Tom pouts to Violet after they've had a fight, and she gets out of bed to respect his request for momentary solitude. This fleeting acknowledgment of the come-here-go-away dynamic of most romantic relationships, serves as the film's most insightful look at attachment at any cost. The rest is much like the doughnuts that Violet uses as a key prop in a research experiment: stale and not good for you. (R) Melissa Anderson. *Countywide*.

THE PIRATES! BAND OF MISFITS The year is 1837. A newly crowned Queen Victoria, voiced by Imelda Staunton and animated in clay as a shrewish little turnip of a woman, decrees war on buccaneering. Well down her Most Wanted list is the Pirate Captain (Hugh Grant), an only middling terror of the trade routes who's a perennial also-ran for Pirate of the Year. On the way to the Queen and Captain's crossing swords, *The Pirates!* hits the usual kid's pic stops—pop montage, theme-park-ride action, heart-warming affirmation of true friendship—but a script that consistently finds fresh outlets for its running gags makes for a sufficiently rollicking pleasure cruise from Britain's Aardman Animations, with their first stop-motion feature since 2005's *Wallace & Gromit: The Curse of the Were-Rabbit*. Screenwriter Gideon Defoe adapts from his own series of comedy books for young people, and the humor ranges from obviously brutal slapstick—anchor is never dropped without a casualty—to 19th-century name dropping, with a cast that includes Charles Darwin (an anxious virgin whose *Beagle* voyage is strictly to score chicks), Jane Austen, and the Elephant Man. The take-home lesson is a kind of outcast morality—better to be an honest pirate than a dishonest queen. (PG) Nick Pinkerton. *Edwards Kaleidoscope Stadium 10, Mission Viejo*.

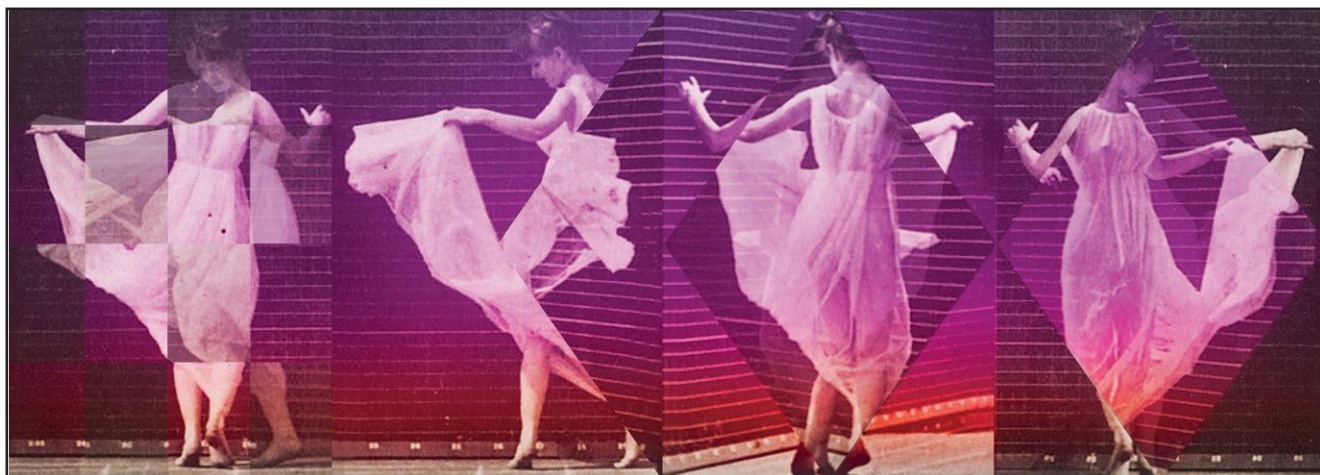
SAFE The pulpy scenarios change, but squinty action-hero Jason Statham remains chiseled, coiled, and ready to hurl himself into scores of grimacing baddies like a goddamn human cannonball. In writer/director Boaz Yakin's *Safe*, a preposterously enjoyable—or enjoyably preposterous—action-thriller, Statham headlines as disgraced NYPD super-cop-turned-small-time-cage-fighter Luke, whose refusal to take a dive gets his wife murdered by the Russian mafia. Banished to a remorseful life of homeless shelters and paranoia, our chrome-domed badass crawls up from rock bottom for some vengeance (read: justification to open arteries all over Manhattan) when he stumbles upon the film's MacGuffin: a 10-year-old Chinese prodigy (Catherine Chan) who has memorized a valuable numerical code. Protecting the young girl against a multifront underworld war of Russians, their Chinese Triad rivals, and the crooked-cop crew who tarnished his name for not taking payouts, Luke's self-imposed, redemptive mission fits snugly in his portrayer's cinematic wheelhouse—cracking skulls and then wise. The movie is neither as franchise-friendly as *The Transporter* nor as boorishly experimental as *Crank: High Voltage*, but Yakin's sleek, visually witty direction (a static, inside-the-car shot of a thug getting run over twice nabs two laughs) elevates his undeniably dopey script. (R) Aaron Hillis. *Countywide*.

(Lior Ashkenazi)—a fortysomething Talmudic scholar whose research has earned adulation while his sixty-something father's has mostly been ignored—accepts an honor with an obviously glib speech built around a childhood anecdote about his dad's attitude toward his own profession. The camera stays on the father, Eliezer (Shlomo Bar Aba), for the entirety of the speech, his facial expression subtly transitioning from discomfort to disdain. Slowly, writer/director Joseph Cedar sketches in the details of father and son's non-bond. Eliezer's old-school approach to academia is a day-in, day-out study of primary documents, while in his eyes, his celebrity academic son frivolously exploits history as fodder for cocktail parties. To another father, Uriel's success might be a source of pride; to Eliezer, it's an affront to his life's work, an embarrassment. The stage thus set, a clerical mistake

begets an academic scandal that, if allowed to come to light, would have major repercussions for both of the Shkolniks, their personal relationship, and the validity of their shared profession. Something between a comedy of everyday absurdity and a family tragedy pushed into the realm of the hyper-real, *Footnote* uses its characters' differing relationships to authenticity as the basis for an enigmatic riff on representation. Perhaps too enigmatic: Cedar's rigorous formal achievement is above approach but emotionally distant. Like its elder main character, *Footnote* is something to respect and admire, but remains cold and unknowable. (PG) Karina Longworth. *Regency Rancho Niguel, Laguna Niguel; Art Theatre, Long Beach*.

THE KID WITH A BIKE In the new film from Jean-Pierre and Luc Dardenne, Cyril (Thomas Doret), a

scrappy 11-year-old living in an urban orphanage, flees school in an attempt to track down both his deadbeat dad (Jeremie Renier) and the bike he left at his dad's house. On the lam, Cyril carelessly crashes into Samantha (Cecile de France), a hairdresser with a shop in Dad's former neighborhood, and impulsively asks her to be his foster mom. In what plays within the Dardenne's understated naturalism as a shocking twist, she agrees. This tentative new family is threatened when Cyril, desperate for male mentorship, falls prey to the manipulations of Wes (Egon Di Mateo), a slick teenage thug. The second half of the film consists of a fight for Cyril's soul, with the straight-and-narrow Samantha on one side and the marginal milieu of Wes' gang, who lures Cyril into the forest on the outskirts of town, on the other. In placing an unformed boy in limbo between an angelic godmother and



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FOOTNOTE In the first scene of Israel's Best Foreign Language Oscar nominee, *Footnote*, Uriel Shkolnik

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wolves in the woods, *The Kid With a Bike* becomes a fairy tale. It seems to unfold in a different world than that of previous Dardenne films, one with a wider range of spiritual and practical possibilities. It's set in the summer, the T-shirted boy moving against a palette of primary colors and hazy, warm light—the vibe is hopeful. It's still a version of the filmmakers' constant inquiry into moral consciousness but on a new path and with a new destination—a tentative happy ending. (PG-13) Karina Longworth. *Edwards University Town Center 6, Irvine; UA Marketplace, Long Beach.*

MARLEY Thoroughly researched and packed with phenomenal archival footage, Kevin Macdonald's documentary on the reggae and Rasta emissary, who died of cancer in 1981 at 36, avoids (until the closing credits) oversimplified one-love-praise-Jah sloganeering. *Marley* is a rousing tribute to a mesmerizing performer that forgoes blind hero worship. Macdonald interviews 60 people on three different continents, many of whom remain entranced by the singer's talent and charisma. But a few harbor resentment: Long-reclusive Bunny Wailer, Marley's bandmate in the Wailers from 1963-74, still bristles when recalling Bob's willingness to go along with Island Records founder Chris Blackwell's "exploitative" practices. Others refuse to take the bait. When Rita Marley is asked how she felt about her husband's infidelities—Bob had 11 children from seven different relationships—she smiles and notes that she had loftier matters to consider. "It was like an evangelical campaign," she says of touring with her spouse as a member his all-female backup group. The film's most fascinating talking head, Rita also has perplexing thoughts on Bob's biracial makeup. Of the melanoma found on her husband's toe in 1977, she avows "it was the whiteness in him" that caused it. Whiteness, in a way, did bedevil Marley, who was always puzzled by the lack of black audience members at his sold-out concerts, especially in the U.S. Yet footage of Marley performing reveals the fervor of the "evangelical campaign" Rita remembers. Onstage, Marley is transcendent, enraptured. The mood is mystical, never mellow. (PG-13) Melissa Anderson. *Regency South Coast Village, Santa Ana.*

MONSIEUR LAZHAR A blanket of white covers Montreal inside and out in *Monsieur Lazhar*, the understated, affecting Canadian drama recently nominated for a Best Foreign Film Oscar. The schoolyard where Alice (Sophie Nelisse) and Simon (Emilien Neron) exchange their usual morning jabs is capped with snow, and their classroom is filled with bright winter light. Within the first minutes of the film, the brisk, clean-aided comfort of that light is cut by an incongruous moment of darkness, and the rest of writer/director Philippe Falardeau's fourth feature charts the resulting wave of grief as it breaks across a school community. Alice and Simon's class gets a new coat of paint and a new teacher—the monsieur of the title (Mohamed Fellag), a mysterious Algerian emigrant—as the school attempts to cope (with an incident I'd rather not give away). Falardeau meshes Lazhar's secrets and the hidden turbulence of the situation he has stepped into with a sensitivity that lifts the story out of refugee cliché. Nelisse, with her tough, Courtney Love puss, and Neron's portrayal of a boy's well-defended torment are extraordinary, as is the film's realization of the small, temporary world

that surrounds them. Hitting upon that kind of specificity—of a moment and its emotion—makes for strong memories and a really great movie. (PG-13) Michelle Orange. *Regency Rancho Niguel 8, Laguna Niguel; Regency South Coast Village, Santa Ana.*

SALMON FISHING IN THE YEMEN The kind of benign, swooningly humanist crowd-pleaser Lasse Hallström (*The Cider House Rules, Chocolat*) could make in his sleep (and by this point, possibly does), *Salmon Fishing in the Yemen* mostly sacrifices the political satire and epistolary structure of Paul Torday's source novel in favor of cute, if strained, rom-com shenanigans. If you're not getting enough of that from network TV, this movie's for you. *Salmon Fishing*, which sets up its premise and expectations in the title, concerns London fisheries specialist Fred Jones (Ewan McGregor), who's tasked by the prime minister's flack (Kristin Scott Thomas) to export British salmon to a Yemeni river at the request of a sheikh (Amr Waked) with a jones for fly-fishing. The sheikh's real estate assistant (Emily Blunt) tags along to help and, in the process, entices the unhappily married Jones into romance and Hallström-ian

self-actualization. The first section of the film deploys chipper barbs at the expense of career bureaucrats, which is funny and effective—Scott Thomas, who brings the raunch, is particularly good—but once McGregor and Blunt start dissecting their complicated feelings for each other,

things turn unexpectedly dire. They're a ridiculously attractive and likable couple, but Hallström overwhelms them (and the lush Scottish and Moroccan locations, and us) with his customary brand of lightweight heavy-handedness. (PG-13) Mark Holcomb. *Countywide.*

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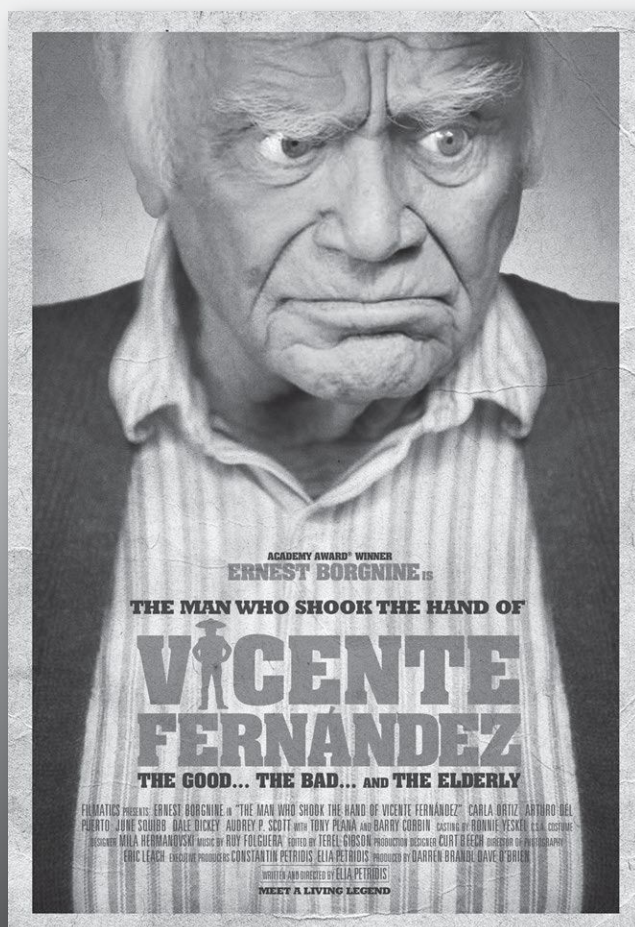
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Just a Little Bit of History Repeating

Unrelenting Relaxation is far more than an archival record of rape

BY STACY DAVIES

Amanda DeMaio debuted *Unrelenting Relaxation* three years after our nation declared 1992 “The Year of the Woman,” which was a response to the record number of female senators elected to Congress that year, which was, in turn, a reaction to the all-male Congressional verbal raping of Anita Hill during the Clarence Thomas confirmation hearings the year before. So, suffice it to say, by 1995, women in America were feeling pretty good about themselves and their new positions as congresswomen and CEOs, and a play focusing on five European women who’d been kidnapped and forced into sexual slavery by the Japanese during World War II wasn’t what any of us wanted to hear. We’d come a long way, after all, baby.

When STAGES theatre founding member and director/playwright DeMaio’s gut-wrenchingly raw, fictitious testament to real women who had endured mutilation, sterilization and a multitude of unimaginable violations at the hands of Japanese soldiers resurfaced in 2001, the positive OC and LA reviews were plentiful. All but one focused exclusively on the dual tragedies of how war makes men do things they’d otherwise never consider and how this particular legacy of shame is still denied by the Japanese government. The one review that was able to put the play into a somewhat-modern context was written after 9/11 and ended in a tonal summation of “war is hell, and we might just be heading into another one.”

Timing, they say, is everything, and while watching the five female characters of *Unrelenting Relaxation* relate the sickening secrets of their sexual captivity to an offstage male interviewer, I didn’t



abstractly ruminate on the war-is-hell concept. I was also unfazed that such atrocities had occurred and that they were still denied. I certainly didn’t excuse the violence as “inevitable” due to the pressures of combat. Instead, I realized this play is what we in the media business call an evergreen: a story that can run any time because it will always be relevant. Savagery toward women is *not* just a wartime pastime; it is alive and well, in fact, and currently on our nation’s front-burner.

Dehumanizing women has always given a certain type of guy the violent jollies, and it doesn’t need to be government-sanctioned to gain momentum. That can help, of course, and I’d like to invite you for an afternoon of transvaginal ultrasounds after we brunch with my slutty, Ph.D.-degreed girlfriends

and some radical, feminist nuns. No, the urge to purge on the female form doesn’t take much stoking, and the question this play raises—these days, especially—is not how some evil foreign regime could do such a thing (they’re still doing it, of course), but why, even in this modern age, women remain punching bags for rage and what, exactly, is the freakish biological element that makes men, to varying degrees, feel so elated when wielding those fists and words.

I’m no psychologist, so I can’t answer that question. But our current climate of hostility toward all things female made it incredibly easy to link DeMaio’s historical narratives to the modern issues surrounding American women and their sisters in peril across the globe. And while the interviews are set 25 years ago regard-

ing a war that ended 40 years earlier, the minimalist set and costumes of indiscernible period create a loosening of time’s grip, forcing us to listen and absorb each narrative—and these detailed stories should not be lost in the shuffling deck of misogynistic themes.

The stories DeMaio constructed from piecemeal information she gathered during the primitive days of the Internet are undeniably compelling and paramount to the understanding of the effects of such violence. And the actresses putting a human face to the horror are so convincing that the production often feels like a docudrama. Aryln McDonald, as the Polish piano prodigy Dorothy Rothschild, delivers a nuanced performance of suppressed fury that simply stuns. Nancy Tyler’s English military wife, Elizabeth Serra’s Danish medical student, Jill Cary Martin’s Finnish housewife and Jennifer Pearce’s parisienne ballerina are equally deserving of praise, with the entire cast pulling off pitch-perfect accents. Director Mike Martin moves the women around just enough to offer some optical exercise, with the only real distraction of the production being the presence of the male interviewer, who is referred to in the play’s text as simply “a male voice” and might have been more effective had he remained such.

The rest of the men—the ones in the audience—should stay. They should even bring their wives, girlfriends, daughters, mothers and sisters with them. After all, the only way to keep history from repeating itself is to know history—and to let those around you know which side of it you’re on.

UNRELENTING RELAXATION

at STAGES theatre, 400 E. Commonwealth Ave., Fullerton, (714)-525-4484; www.stagesoc.org. Fri.-Sat., 8 p.m.; Sun., 2 p.m. Through May 27. \$18-\$20.

TRENDZILLA

» MICHELLE WOO

Stop Being Closeted

Organize the closet” has been on my New Year’s resolution list since, oh, 1998, usually falling somewhere below “Stop saying ‘seriously’” and “Learn Photoshop.” I wouldn’t call myself a hoarder (though, as we’ve learned from the A&E series, denial is the first stage)—I’m simply a clothing optimist. What? Bell-bottom jeans should be coming back in style any decade now! And yes, I do plan to fit into my favorite little black dress from college again. Seriously.

At last, for all of us with the First World problem of too many clothes with nothing to wear, there’s help. Nicole Longstreath of the Wardrobe Code is a Costa Mesa-based wardrobe coach (yes, there’s such a thing)

who’s all about editing your closet so it’s no longer a place of hair-pulling frustration, but rather a shrine for flattering outfits you love. She shares some closet-taming steps to tackle *now*.

BRING EVERYTHING INTO PLAIN VIEW

This might mean trading your old dresser for an open shelving unit. People often only wear a small portion of their wardrobe because many of their clothes are tucked deep into drawers. “It’s tough to craft a look without knowing what you’re working with,” Longstreath says. “Anything you would wear out in the world should be in one space.”

CATEGORIZE

Now that you can see your clothes, group them by garment type—dress pants, jeans, skirts, blouses, T-shirts, tank tops, sweaters, jackets, formal dresses, day dresses, and so on. With each group, Longstreath suggests arranging items from most to least formal.



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TAKE INVENTORY

How many skirts do you have? How many pairs of jeans do you have? Make note. “It sounds nerdy, but I get out a clipboard and take an inventory—red pants, seersucker

pants, white pants. You want to see what you’re missing and what patterns emerge.”

EDIT

This part is the toughest, as well as the most liberating. Pull out anything and everything you know you’re not wearing. Then go through the pile. If something no longer fits, looks worn out and can’t be altered, or is way out of style, toss or donate it. Longstreath says to “be ruthless” in this process, but if there are clothes you just can’t let go of, put them in a box or bag and get them out of the daily rotation. “See if you can live without it,” she says. “If you can, it means you didn’t need it in the first place.”

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Everything Old Is New Again

Pennywise's latest set sans Jim Lindberg is bright, shiny and new
BY RYAN RITCHIE

Many people's first introduction to Pennywise was the song "Same Old Story." Featured on 1995's *About Time*, it included the line "I don't read from the same old story." At that time, the lyric rang true for the Hermosa Beach punk band because the group—singer Jim Lindberg, guitarist Fletcher Dragge, bassist Jason Thirsk and drummer Byron McMackin—were still relatively new, having released only three full-length albums and a handful of EPs. Thirsk's 1996 suicide nearly broke up the band, but the remaining members added Randy Bradbury to the mix and continued spreading their brand of melodic hardcore to punk fans around the globe.

Ironically, after Thirsk's death, Pennywise's story became the opposite of the monotony they railed against, thanks to a solidified lineup, six more full-lengths and countless tours. But that same old story came to an end in 2009, when Lindberg left, forcing the others to ponder whether to carry on. The decision to find a new singer and continue under the Pennywise name was not difficult to make; Dragge, Bradbury and McMackin knew it was coming.

"It was a non-decision," Dragge says, "because Jim's leaving was something we saw coming for a while. We'd already talked about getting a new singer and actually discussed it with Jim. Pennywise aren't about the members—we're about the sum of the parts—and more so about the message, the music and the fans, so there was no doubt we were going to

carry on and it was going to be called 'Pennywise.' I've spent 24 years of my life building this thing—why would I want to change the name and start over?"

With Lindberg gone, they enlisted the help of Orange County native Zoli Teglas—vocalist for hardcore outfit Ignite—to front the band for a few shows while searching for a permanent replacement. The group considered a handful of singers (including Death By Stereo's Efrim Schulz, Jason DeVore from Authority Zero and the Mad Caddies' Chuck Robertson) and auditioned vocalists from around the globe by sending instrumental tracks to hear what each could contribute, but, Dragge says, it didn't take long before they realized Teglas wasn't just a fill-in—he was *the guy*.

Pennywise introduced Teglas with a slew of nerve-racking performances; Dragge says, as it was the first time in years fans went to gigs "to judge us." But after three songs, crowds got over who wasn't there. This enthusiasm made Teglas settle into the group's previous material, which in turn helped to create *All or Nothing*, a 12-track full-length due out Tuesday, May 1 on Epitaph Records.

Lindberg's instantly recognizable voice was a trademark of the group, but *All or Nothing* is evidence that Teglas was a smart move for Pennywise; the album is a blistering romp that the 46-year-old Dragge calls his band's finest effort in years.

"We got stagnant with Jim," Dragge says. "We got to a point where nobody wanted to piss anybody off, so no one

spoke up. When that happens, you get a product that's not so good. I like this album so much better than anything since *Straight Ahead*, and it's because everybody was speaking their minds and there were no feelings spared. I think fans are going to find that we're almost stronger than we've been in a long, long time."

Teglas had to lower his register to find a comfortable range that fit with Pennywise, but once he did, the result was akin to "a young Jim," Dragge says. The band rehearsed in a Hermosa Beach garage to find a musical niche that would allow the singer to operate without the pressure of being "the new guy," which didn't always come easily. The band members often disagreed over the lyrics, which Dragge credits as the impetus for the strength of the album.

"Randy and I would write something, and [Teglas would] say, 'I don't want to sing that,'" Dragge says. "His exact words were 'I have to feel what I'm singing in the studio and onstage, and if I'm not into it, I'm not going to do it.' It was a pain in the ass, but also really cool because he got his mark on it. He earned his spot, and now that the album's done, we feel like we're back to [our] roots."

PENNYWISE

perform as part of the KROQ Weenie Roast y Fiesta with Coldplay, the Offspring, Incubus, Garbage and more at the Verizon Wireless Ampitheater, 8808 Irvine Center Dr., Irvine, (800) 745-3000; www.livenation.com. May 5, 1 p.m. Sold out. All ages.

Ask EXENE

» EXENE CERVENKA

'Full-Blown Alcoholic'

DEAR EXENE: My apologies in advance if this letter sounds like a bad country song. I have been married for 20 years. For most of that time, my husband and I didn't drink much, hardly ever kept alcohol in the house unless there was going to be a party. Five years ago, he was promoted to a regional corporate job that required a lot of traveling. Apparently, a big part of corporate culture is guys going out to bars after meetings or conferences, and my husband started going out drinking with his bosses all the time. This developed into a serious problem, and he turned into a full-blown alcoholic by anyone's definition. He ended up losing his job and being forced into rehab by his professional licensing board. He has since been in rehab six times. We have gone through endless cycles of him trying to quit drinking, hating himself, falling into a horrible depression/insomnia, managing to stop for a couple of weeks to maybe a month, and then going back to drinking a liter of vodka every evening after dinner. I have tried going to Al-Anon, but to be honest, I don't feel I've gotten a lot of practical help from it. Our kids are getting to the age at which they are going to start noticing that Dad "gets tired" and disappears at 7 p.m. My in-laws have blown off my concerns about him and show no support.

Love, Consuela

DEAR CONSUELA: Actually, it *is* sad like a country song—and very much an extreme case. But no matter the depth and breadth of one's addictions, it is still the same pain for the addict and the surrounding friends/family/co-workers. Your husband lost his job, and it sounds like more than that—a very good, corporate career. Six times in rehab, and he has also tried to stop on his own, all with what sounds like an incredible amount of support and patience from you, yet he still relapses into a liter of vodka a day. You don't mention an addiction-specialist psychologist or any medication; those are two things that could very possibly help. Your husband is suffering very much emotionally, and it must be so deep and devastating that he keeps returning to alcohol. If he refuses help, you have to start thinking of you and your children. Al-Anon is very good; I've been there myself. Try different meetings until you find the right one.

You need a lot of support. You might need a little counseling—someone to talk to and just let it out to, someone who won't judge, someone who just listens and makes suggestions. Keep being supportive and loving toward your husband; he is sick and very treatment-resistant. The rest is up to him.

Love, Exene

Exene Cervenka is a writer, visual artist and punk rock pioneer. The OC transplant is the lead singer for X, the Knitters and Original Sinners. If you want to ask the legendary vocalist for advice, send an email to askexene@ocweekly.com.

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05 // 11



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05 // 13



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06 // 04

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- 04 // 28 LEE ROCKER / BIG SANDY & HIS FLY RITE BOYS
- 04 // 30 NICOLE VAUGHN & HER LOVELY BAND MOOSTACHE
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ONE GUY
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Totally Punked-Out

Audacity started out as OC's prepubescent punks, but now they're all grown up
BY CHRIS ZIEGLER

Orange County already had the Adolescents, but when they got Audacity, they got the prepubescent—larval punks who started in second grade at Laguna Road Elementary School, where future guitarists and singers Kyle Gibson and Matt Schmalfeld met. Through the twin influences of older sisters and primitive file-sharing, they started connecting the Beatles to the Buzzcocks and Bikini Kill. And so, as the saying goes, it begun.

Before they had completed high school, they'd added bassist Cameron Crowe and drummer Thomas Alvarez and realized their destiny with a *Milo Goes to College*-Adolescents, teen-genius-punk LP on Burger called *Power Drowning*. It proved not only the kids, but also the actual world was all right. And once that was rolling, they became the much-loved little brothers of the Burger Records boys... and once that got them all over the USA, they'd become such a preternaturally ripping unit that other already-ripping dudes—F.Y.P and Toys That Kill's Todd Congelliere, King Tuff's King Tuff—enlisted them as a self-contained backing band. Sometime during all that, they recorded a soon-to-be-released second album with so much energy it's shaking like a time bomb on the last 10 seconds. And of course at some point in there, they became legal to be in the bars they always played.

Maybe it's harder to remember in a post-*Portlandia* world, where people wanna retire instead of rewire, but some of the greatest punk records of all time—Adolescents, Descendents, Red Cross—were made by just these kind of actual ineligible-to-vote-or-smoke kids. These kids held on to the kind of preternatural talent and teenage vision usually dissolved by responsible society soon after graduation, and they proved that four random people from some random high school can deliver what one of punk's most righteous critics so lovingly called “zee real sheet.” Honors English classes and unsupervised

house parties are the true parents of many destroying bands from the California corridor cities, and Audacity even wrote one of their most distinctive songs—the loopy “Mr. Alvarez” on their 2009 debut, *Power Drowning*, about their Honors English teacher, who may learn that for the first time by reading this very sentence. And now that it'd normally be about time for sophomore year of college, it's time for a sophomore album.

“It has been a long time,” says Gibson. “We’ve gone on a lot of tours, backed a couple of old dudes—we had a whole set of songs that we pretty much ditched. I think the time in between [albums], we were growing up as people and as a band, and listening to the album, you can tell we’re older and wiser. Hopefully!”

And you know what? You can tell—this is the record on which Audacity try a lot of everything, on which all the songs kids flip out and fight for (“Subway Girl,” “Punk Confusion,” “Funspot”) have been hiding. If there's a band who made perfect sound easy—or made trashed and burned sound perfect—Audacity learned a lesson from them. And so you'll hear extraterrestrial shredders such as J Mascis in there as much as last-call bottlesmashers such as Bob Stinson, or even radio-savers such as Thin Lizzy, smashed to fit into songs with choruses that turn into choruses that turn into infinitely de-spiraling glammed-out guitar solos that turn into reverbed adorableness, and then bounce into a three-point landing, and that's a fakeout! There's even more still to come—in the song, on the record, for the band.

As the other saying goes, they have only just begun.

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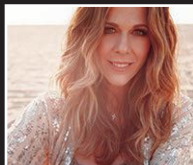
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perform with John Easdale at the House of Blues, 1530 Disneyland Dr., Anaheim; www.houseofblues.com. Sat., 8 p.m. \$10; all proceeds benefit the Center for Cancer Prevention and Treatment at St. Joseph's Hospital. All ages.

For a couple of years in the mid-'90s, Tenfold mashed up and down the coast, putting in serious work on the California tour circuit. Based in Tustin, they were part of an alt-rock scene that broke Lit and Sugar Ray. Tensions forced the band to call it quits in 1996, but last year, after a 15-year hiatus, vocalist/guitarist John Bain and the guys decided to put the band back together.

Having lost his father last year to cancer, Bain thought it appropriate to throw a fundraiser for the Center for Cancer Prevention and Treatment at St. Joseph's Hospital in Orange. To headline the show, he recruited an acquaintance of his, Dramarama singer/songwriter John Easdale, the man responsible for Bain's entrance into the wild world of alternative rock.

OC Weekly: How did you get John Easdale to headline the show?

John Bain: The real backstory is that we met backstage at the Miss Double "D" December KROQ event at the Slide Bar in 2009, I think. I had just went up and introduced myself and told him I was a fan. From there, we traded emails over the past few years. Long story short, I mentioned what I was doing with our headlining performance at the House of Blues and asked if he would like to be a part of it. He said yes.

You said watching Dramarama in 1987 made you want to start a band. What made that show so great?

I think the fact it was my first rock concert—or any concert, for that matter. The vivid memory I have of the show is John walking out on an unlit stage . . . and all you could see were the red power lights from his guitar, and he started to play "Emerald City." It was then and there that I thought to myself, "Rock stars are cool; I wanna be one."

Besides the obvious stuff—such as being older and having more responsibilities—how is it different now, 15 years later, playing together?

Don't underestimate the being-older stuff! These days when we play, it's like a workout. One of the biggest differences playing today, as opposed to then, is that we don't care and we want to have fun. That, coupled with the egos being left behind 15 years ago, means we are enjoying making music and are not tied into the industry. We are able to self-fund our projects and put out what we want to. Also, as with our upcoming show, we are able to do some good with it as well.

There's an indie band out of Ann Arbor, Michigan, who call themselves Tenfold. Remember when bands used to sue one another over band names and stuff?

There is? What's their contact? I wanna sue them! [Laughs] The world is small, and there are only so many names and notes. A name can be changed; it's not as though we are icons. However, I do have some copyright material—authorized—under the Tenfold name from 1993, so I am covered.

Do you get out to many OC local shows?

Unfortunately, I do not. I would like to start making a better effort to do so. I think society has gotten away from the "local rock scene." It has been overruled by the club/hip-hop/cover-band entertainment realm. When we were originally playing in the '90s, there wasn't a weekend that would go by without four or five pages of the OC Weekly filled with local music shows.

Have any local acts been impressing you here locally?

One act I went to recently at the Slide Bar was Girl On Fire; I am starting to really like them. They are originally from the Northwest but are now working the local circuit.

Is there a scene element that was present back in the '90s that is missing today?

Maybe the things I think are missing have really just been transformed to meld with the new generation of social media and reality series. When we first started out, it was fun to make your fliers and make actual phone calls to stations to get your music played. Now, you just see how many posts you can do on five different social-media platforms.

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THURSDAY, APRIL 26

AN EVENING WITH RAY MANZAREK AND ROBBY KRIEGER: 8 p.m., \$37.50 in advance. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
JAPANHER: 9 p.m., \$7. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

FRIDAY, APRIL 27

ACTIVE CHILD; BALAM ACAB; SUPERHUMANIDS: 7 p.m., \$12. The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
ATOMIC JONES: Tom Jones tribute, 8 p.m., \$5. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazas.com.
CHANNEL 3; CROWD; SIMPLETONES: 9 p.m., \$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.
DIRTY LITTLE SECRETS BURLESQUE: The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
JEFF HAMILTON TRIO: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.
KITTIE: 8 p.m., \$18. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.
LARRY BAGBY: From *Walk the Line*, 9 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
MO BIGSLEY: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
NNENNA FREELON & EARL KLUGH: 7:30 p.m., \$60. Samueli Theater, 600 Town Center Dr., Costa Mesa, 714-556-2787, www.scfta.org/home/default.aspx.
TOMMY CASTRO: Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.
WALTER TROUT: 8 p.m., \$15. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

SATURDAY, APRIL 28

THE BEAT KILLERS: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.
ENTER SHIKARI: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
FLATLINERS; HEARSOUNDS; VULTURES UNITED: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
GIRL IN A COMA: 9 p.m., \$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.
HAR MAR SUPERSTAR; JJAMZ: 9 p.m., \$12. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
OPERA CHAPMAN PRESENTS THE MAGIC FLUTE: 7:30 p.m., \$20. Chapman University, Memorial Hall, 1 University Dr., Orange.
PUNK ROCK PICNIC, FEATURING FROM FEAR; JELLO BIAFRA & THE GUANTANAMO SCHOOL OF MEDICINE: 11 a.m., \$10-\$75. Oak Canyon Ranch, 5305 E. Santiago Canyon Rd., Irvine, 714-740-2000.
RIVAL SONS: 7:30 p.m., \$20. Queen Mary, 1126 Queens Hwy., Long Beach, 562-435-3511, www.queenmary.com.
ROD PIAZZA & THE MIGHTY FLYERS: 9:30 p.m. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.
SCOT RYDER: 7 p.m., free. Portfolio Coffee House, 2300 Fourth St., Long Beach, 562-434-2486, www.portfoliocoffeehouse.com.
TENFOLD; CITY BY STORM: 7:30 p.m., \$12.50. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
THE ULTIMATE STONES: 8 p.m., \$15. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

SUNDAY, APRIL 29

BABYLON SAINTS: Hurricanes Bar & Grill, 200 Main St., Huntington Beach, 714-374-0500, www.hurricanesbargrill.com.
BLOOD SWEAT & TEARS: 7:30 p.m., \$40. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

BONFIRE MADIGAN; TINY FISTS: DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazas.com.
SHAWN JONES BAND: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

MONDAY, APRIL 30

COSMIC SLOP: 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.
LET 'EM RIOT!: 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
THE RESISTANCE: The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

TUESDAY, MAY 1

GO RADIO; THERE FOR TOMORROW: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
TENNIS; WILD BELLE: 9 p.m., \$12. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

WEDNESDAY, MAY 2

AMONGST THE CHOSEN: \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
THE ELVIS SHOW: 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, 714-469-1879, www.myspace.com/thecontinentalroom.

THURSDAY, MAY 3

A BENEFIT FOR STEVE, FEATURING JERAMIAH RED; ROBERT JON & THE WRECK: 8 p.m., www.facebook.com/events/419940254699414/. The Copper Door, 225 1/2 N. Broadway, Santa Ana.
ISLE OF LUCY: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
MARK SULTAN: 9 p.m. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
RAYFORD BROS.: The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
THE SHADE: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.

rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free.
DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut. **Wed:** 9 p.m., Hump Night, free.
GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.
GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.
HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Sun:** 10 a.m. & 1 p.m., Gospel Brunch, \$16.50-\$36.

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PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Sun:** 4:30 p.m., Live Bands.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Tue:** 7 p.m., Rock Band 2uesdays, unleash your inner rock star, free.

jazz

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

UTOPIA GOOD FOOD AND FINE ARTS RESTAURANT: 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net. **Fri:** 9 p.m., Katie Thiroux Trio, free.

blues

BACCHUS' SECRET CELLAR WINE SHOPPE AND BAR: 6735 Quail Hill Pkwy., Irvine, 949-502-4600, www.bacchussecretcellar.com. **Thu-Sat:** 6:30 p.m., Live Music.

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach, 562-239-3700. **Thu:** The Toledo Show. **Sun:** Captain Jeff & His Musical Chumbuckets. **Mon:** C-Gak.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungeonbeach.com. **Mon:** 8 p.m., Blues Jam, hosted by Joey Joel, free.

dance

ALEX'S BAR: 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com. **Wed:** 9 p.m., Sugarlight Girls.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sat:** 8 p.m., Boulevard Nights. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Topsy Tuesday.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** Bear Camp, get your fill of go-go studs. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, \$5.



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PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.

SHARK CLUB: 841 Baker St., Costa Mesa, 714-751-6428, www.sharkclub.com. **Sat:** 9 p.m., Scene Saturdays, pop, rock, hip-hop and breakbeats.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Tue-Sat:** DJs and Dancing. **Fri:** 7 p.m., Ashes to Funk.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, \$5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

THE SWALLOW'S INN: 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com. **Mon:** Country Dancin', with DJ Patrick.

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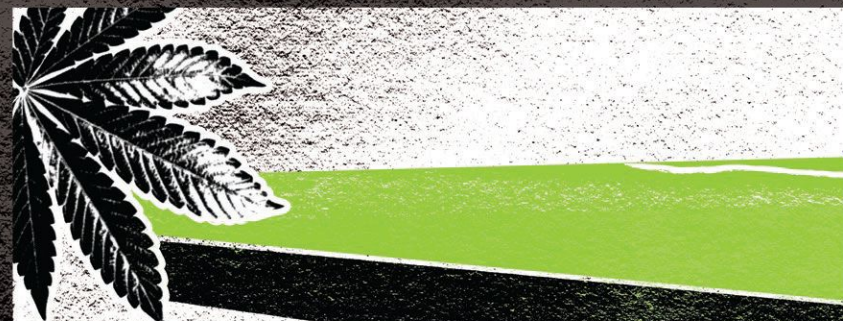
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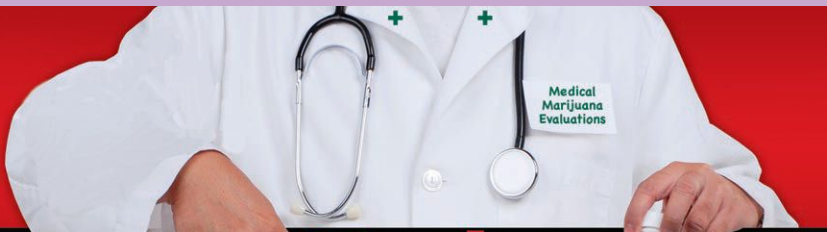
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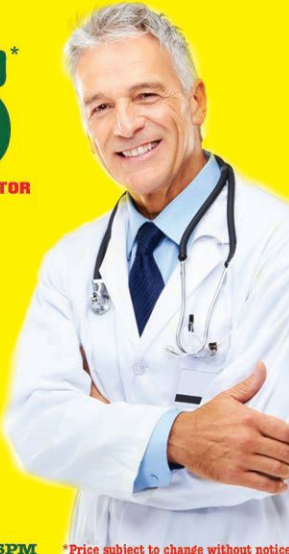
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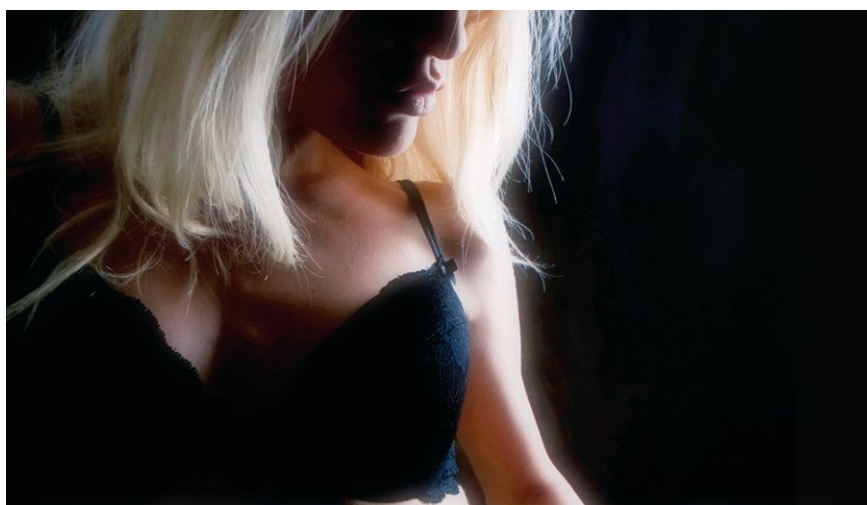
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BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.

BRUSSELS BISTRO: 222 Forest Ave., Laguna Beach, 949-376-7955, www.brusselsbistro.com. **Sat:** 9 p.m., Club Ibiza.

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free. **Sat:** 9 p.m., DJ Lito. **THE CROSBY:** 400 N. Broadway, Santa Ana, 714-543-3543, www.thisisthecrosby.com. **Tue:** 10 p.m., Psychic Wave Laboratories, free. **Thu:** 10 p.m., Shift, free.

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Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.

HURRICANES BAR & GRILL: 200 Main St., Huntington Beach, 714-374-0500, www.hurricanesbargrill.com. **Thu:** 9 p.m., DJ Dime, free. **Fri:** 9 p.m., DJ Curse, \$5. **Sat:** 9 p.m., DJ Justin, \$5. **Wed:** 9 p.m., DJ Gil, free.

KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa, 714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m., DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:** 9 p.m., DJs Jon & Edwin, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., La Cave Wednesdays, with DJ Kedd Cook, free.

THE LAB ANTI-MALL: 2930 Bristol St., Costa Mesa, 714-966-6660, www.thelab.com. **Fri:** 11:30 a.m.-2:30 p.m., KUCI DJs, free.

LANDMARK STEAK HOUSE: 3520 E. Coast Hwy., Corona Del Mar, 949-675-5556, www.landmarknewport.com. **Thu-Sat:** 10 p.m., After Dinner DJ.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungeonlongbeach.com. **Wed:** 8 p.m., DJ Dizzy vs. the Beer Barons, free.

MAITAI BAR: 97 Aquarium Way, Long Beach, 562-435-1200, www.maitaibar.com. **Fri:** 9:30 p.m., Thank Goose It's Friday. **Sat:** 9:30 p.m., House Party.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Fri:** 10 p.m., Downtown Sound, local DJs spin rock, funk, soul, country and everything in between.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa Mesa, 714-432-7685, www.memphiscafe.com. **Thu:** 10 p.m., University of Groove, free. **Wed:** 10 p.m., EssenChill, DJ Danny Love spins as you drink and munch.

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PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, \$5; \$15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.

SHARKEEZ: 211 Main St., Huntington Beach, 714-960-5282, www.sharkeez.net. **Tue:** 9 p.m., 99 Tuesdays, '90s-themed party, free.

SKY ROOM AT THE BREAKERS: 40 S. Locust Ave., Long Beach, 562-983-2703, www.theskyroom.com. **Sat:** 6 p.m., Up Lounge.

SUTRA LOUNGE: 1870 Harbor Blvd., Costa Mesa, 714-982-7167. **Thu:** April 26, 9 p.m., Mord Fustang. **Sat:** April 28, 9 p.m., Nathan Scott.

SUTRA LOUNGE: 1870 Harbor Blvd., Ste. 200, Costa Mesa, 949-722-7103, www.sutraoc.com. **Fri:** Sutra Friday. **TAPAS FLAVORS OF SPAIN:** 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, \$15.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum & Bass, free.

WOODY'S WHARF: 2318 Newport Blvd., Newport Beach, 949-675-0474, www.woodyswharf.com. **Thu:** 10 p.m., Action Thursdays, free.

THE YOST THEATER: 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com. **Sun:** April 29, 9 p.m., Hardwell.

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CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

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ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.theanarchylibrary.com. **Sat:** 8 p.m., Sabado de Anarchy, drink specials and DJs spinning '80s new wave, cumbia and rock en español, free.

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

HULLY GULLY: 9559 E. Imperial, Downey, 562-688-8128, www.hullygully.net. **Fri:** 9 p.m., Rock en Español, \$5.

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562-495-1111, www.sevillanightclub.com. **Mon:** 8 p.m., Monday Nights Is Banda.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Mon:** 8 p.m., Salsa Mondays.

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Is it possible for a hookup to turn into a relationship?

Hoping One Person Enters

A hookup is a relationship. It may be a short-term relationship, but it's a relationship regardless.

And yes, a short-term hookup can turn into a long-term relationship, but not if you're treating your hookups like shit (because *they're* only hookups!) and not if you're willing to let the people you hook up with treat you like shit (because *you're* only a hookup). Treat your hookups as people you might actually see again—as human beings with human feelings, not just human holes and/or poles—and *you might actually see them again*.

You might even wind up in a long-term relationship.

Now, sometimes people hook up with strangers precisely because they wanna have sex with someone they don't know and don't expect to see again. And that's not always a bad idea: Having sex with someone whom you don't expect to see again can be very liberating. A girl who can't let herself go with a guy she's dating—maybe she fears being slut- or nympho-shamed by a boyfriend—will grind the dick off a hookup. And it can be easier to ask someone you don't expect to see again to do something kinky. Say a straight boy has always wanted a girl to put him in her panties and peg his ass. He could ask a *girlfriend* to do that for him, sure, but the stakes are higher. What if she freaks out and dumps him, then blabs to her friends—and his—about why she dumped him?

People who divide the fuckable world into those they care about (and can't open up to sexually) and those they don't care about (and can open up to sexually but won't date) wind up having awesome sex with people they don't know and lousy sex with people they marry. That's not a good strategy for anyone interested in a successful—and sexually fulfilling—long-term relationship.

So here's what you should do: Be uninhibited with your hookups while treating them as people you might actually see again *and* insist on being treated that way in return. Don't hook up with people who treat you like shit; don't treat the people you hook up with like shit. Even if you know you're not going to see someone again—maybe they're not someone you would date or circumstances are such that you couldn't date them even if you wanted to (business trip, European vacation, spring break, etc.)—treat your hookups with kindness, respect and gratitude.

Finally, some people treat hookups like shit—only after they've come, natch—because they want their hookups to understand that they're not interested in a relationship. That's not just asshole, assholes; it's completely unnecessary asshole. If someone were kind enough to suck your dick or fuck your brains out—if someone hooked up with your ass—a little kindness and consideration aren't too much to ask. If you're worried that your hookup might misinterpret “kindness and consideration” for “I want to be with you forever,” say—gently and directly—that you're not interested in a relationship.

Straight guy here. For the first time in my life, I am with someone who understands how much my work is a part of who I am. (I travel for research and come home and agonize over writing it up.) We have a caring and affectionate relationship. She told me at the start that she has never had an orgasm and she didn't believe in masturbation. I knew then that the sex would be vanilla, but I didn't realize that a year later, it would be more vanilla and less frequent. I'm going out of my mind. In the early months, we discussed open relationships. Her view was that she wasn't interested, but if I cheated, it would

be fine as long as she never found out. At the time, it sounded like a trap; now it sounds like an option. Help.

Sex Too Underwhelming Can't Continue

Since an honest, open relationship is off the table, I'm gonna urge you to DTMFA. (I'm not saying your girlfriend is an MF—heavens no—but DTMFA is the term of art around here.) I'm thinking you'll have an easier time getting a girl who likes sex to understand how important your work is to you than you'll have getting this girl to understand how important sex is to you. You and your current girlfriend simply aren't sexually compatible, and sexual compatibility matters when you're picking a sex partner. Duh. DTMFA.

I am a girl, and I am stuck. My boyfriend and I have been dating for nine months, and I only recently told him I can squirt. When we would have sex before, I would tell him to stop before I came because I didn't want to squirt. Now that he knows, he thinks it's really hot that I can and wants me to do it. But I can't seem to get to that point anymore. I have a vibrator, and when I masturbate, I can squirt no problem. But even with me or him stimulating my clit while having sex, I just can't do it, and I don't know why.

What Should I Do?

You should relax.

I'm not saying you'll squirt the next time you fuck your boyfriend if you can just relax, but you'll get there sooner if you relax about whether or not you're squirting.

And let's remember why you weren't squirting with the boyfriend: You were worried he might react negatively or think it was gross. Not squirting was something you were doing *for him*. Now that you know he's into it, you want to squirt *for him*.

Stop thinking about him, and start thinking about yourself.

You trained your body to not come when you were with your boyfriend, and it's going to take some time to undo that training. But if you can squirt when you masturbate alone, you can squirt with your boyfriend. And here's how you can get there: Masturbate with your boyfriend in the house, but not in your room. Then do it with him in the room, but not in the bed with you—and hey, put a blindfold on him if you're self-conscious about him watching you. Then masturbate with him in the bed with you while he's blindfolded. Then masturbate with him in the bed with you while he's not blindfolded. Then masturbate with him in the bed and not blindfolded and touching you, then with him in the bed holding you, then with him in the bed helping you.

Relax, enjoy, have fun and you'll get there—I promise.

The advice you gave to TUSH—the gay teenager worried because he and his boyfriend weren't any good at gay sex—isn't exclusive to the gay young'uns. Most of us don't start with the discipline of practice and communication often required for mutually successful sex. My first attempts, as a virgin male with a virgin female, were hilariously awkward. Nothing worked; nothing fit. Fifteen years later, with a combined 30 years of experience, we hooked up again for one of our best-ever sexual encounters. Please let the gay kids know they're not at all alone in this crazy game of sex. Like anything worthwhile, it takes time and effort and practice to get good at it.

Only Learning Doth Make A Notch

Thanks for sharing, OLDMAN.

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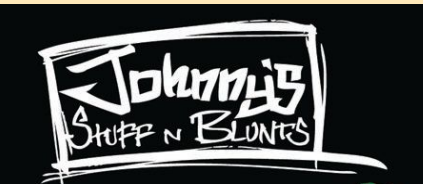
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	35 CAP		
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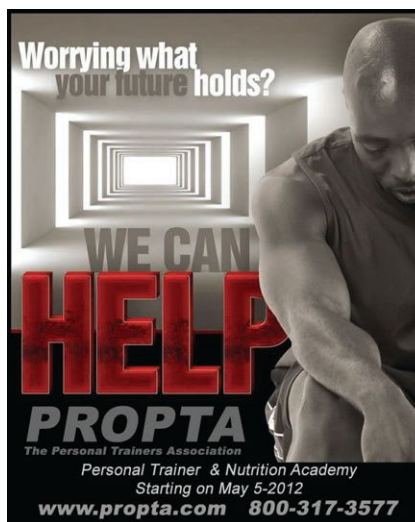
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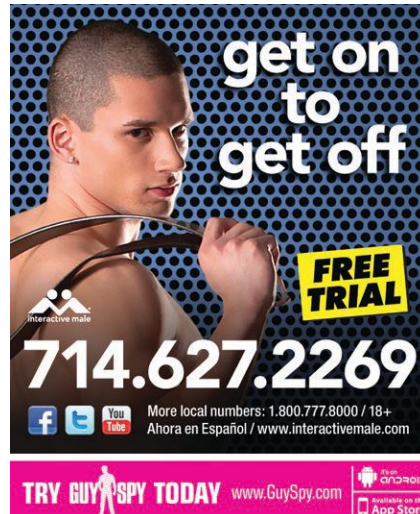
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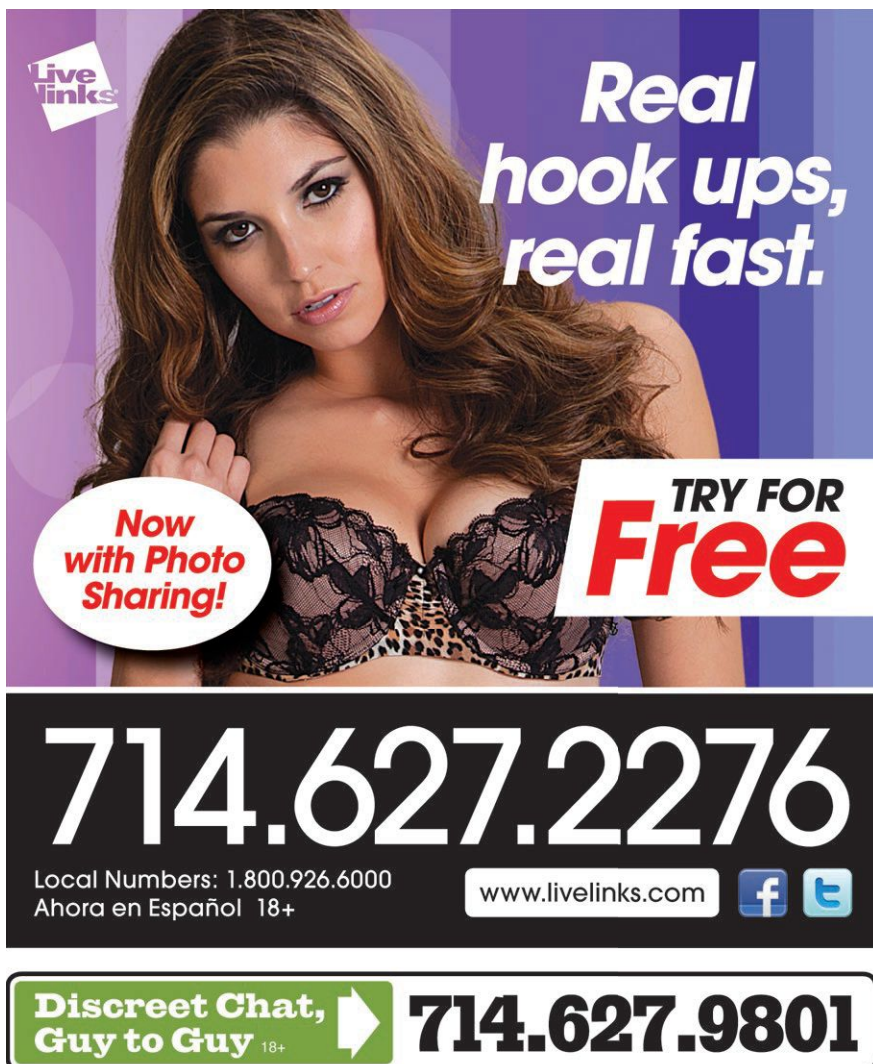
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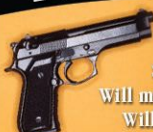
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RAY TORRES AND THE MENCY
ZACH AND SAM
GOOD GIRLS AND SMOKERS

23

MOPOWER.COM
BOYU.COM & DAMEL
PRESENT
LUCKY
(18+)

30

WOODD
KARAOKE
LIVE BAND KARAOKE
WEDNESDAYS 10-11PM

3

MALENI MAGANA
PRESENTS...
THE IRON MAIDENS
(FEMALE IRON MAIDEN TRIBUTE)
ALICE IN COOPERLAND
(TRIBUTE TO ALICE COOPER)
GUNS IN ROSES
(TRIBUTE TO GUNS N' ROSES)
TRAGEDY
(TRIBUTE TO BLACK SABBATH)

10

CPP
HOUSE
PARTY
(18)

17

HOB PRESENTS...
THE HEROES
EXENE FROM X &
PHIL ALVIN FROM THE BLASTERS
THE GRAPHS
POWER FLEX 5

24

BELANOVA

31

SANNIGAL

4

THE OFFICIAL BREAKDOWN
MEET THE GIGGLES
BARONESS

11

Dragonfly
HOLY GRAIL
HUNTRESS

18

Exotix
UNWRITTEN LAW
JOSHUA SCHOET
DJ UNITE

25

TYRONE WELLS
WHERE WE MEET TOUR
SPECIAL GUESTS:
JOE BROOKS
TYLER HILTON

5

THE 34TH
MANITO DE MAYO
CELEBRATION
music happens
debuts tonight
LEFT RIGNE • LOVE CANAL

12

IN BLUES WE TRUST

19

SPARKID
APOLLOPIRATOR
CHARLENE HAY & BRILLIANT EYES

26

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SEVEN YEAR WAR
GLEN & THE SHINING GANG
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6/1
WILD CHILD
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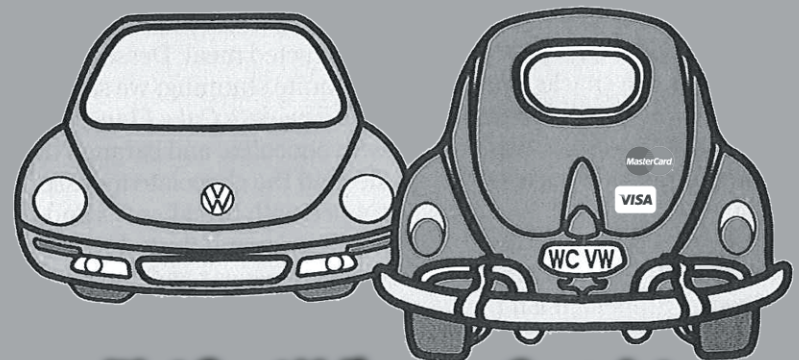
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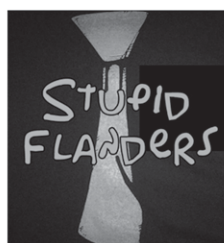


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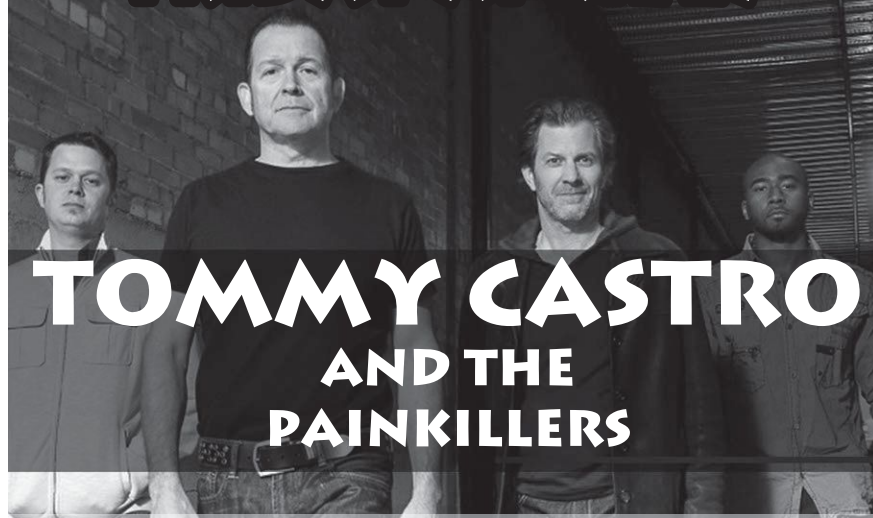
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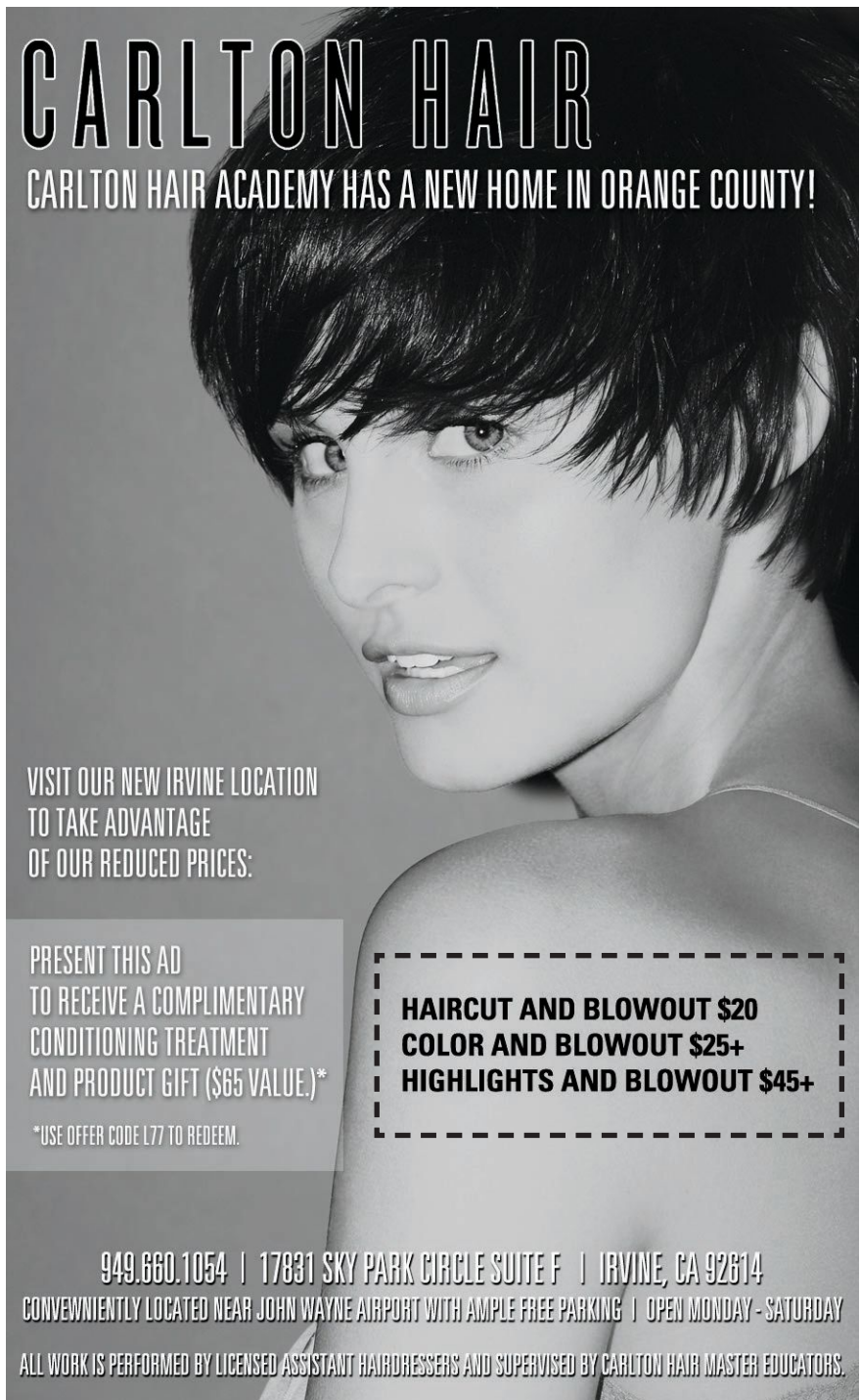
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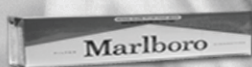
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Valid at both locations on our ultra class level beds. Must present coupon.
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* Depends on location

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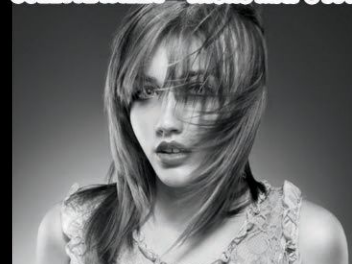
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